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ABSTRACT

This is the ninth in a series of volumes consisting of a series of publications from the Center for the Study of Liberal Education for Adults (CSLEA). These materials provide both theory and practice in the area of non-credit adult liberal education offered by colleges and universities. This volume contains five issues in the CSLEA Research Report Series from 1955 through 1963. Titles include (1) Our Modern Art: The Movies (a course discussion guide); (2) A Review of 1956: Center Activities and Projects; (3) A Review of 1957: Center Activities and Projects; (4) A Review of 1958: Future Directions of the Center and a Report of Current Activities; and (5) Adults that Grew Up in Brooklyn and Some That Didn't (a research report dealing with the relationship between emotional maturity and academic achievement in adult educational programs). (MN)

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Historical Perspectives of CSLEA.

Volume 9:

Reports and Occasional Papers: 1955-1963.

Center for the Study of Liberal Education for Adults/
Syracuse University Publications Program in Continuing Education.

1983

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CONTENTS

A Review of 1956. A Report of Center Activities during the Past Year, and a Look Ahead. REP141. July 1957.

A Review of 1957. Observations and Assumptions about the Field of University and College Liberal Adult Education, and A Report of Center Activities. REP142. June 1958.

A Review of 1958. Future Directions of the Center, and a Report of Current Activities. REP143. July 1959.

Our Modern Art, the Movies. by Ernest Callenbach. 1955.

Adults that Grew in Brooklyn and Some that Didn't. by Bernard H. Stern. Occasional Paper Number 5. 1963.

REP 141

A Review of 1956

Center Activities and Projects

A REPORT

Center for the Study of Liberal Education for Adults
940 EAST 58TH STREET • CHICAGO 37 ILLINOIS

An organization established as the result of a grant from the Fund for Adult Education to work with the Association of University Evening Colleges

4

THE CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS was established as the result of a grant from the Fund for Adult Education to work with the universities providing liberal education for adults. The official purpose of the Center is to "provide aid and leadership to the forces that can develop the evening college and extension movement into a more effective instrument for the liberal education of adults." Communications may be addressed to the Director, 940 East Fifty-eighth Street, Chicago 37, Illinois.

Publications of the Center are listed on the back covers, with information as to how they may be obtained.

A REVIEW OF 1956

A Report of Center Activities during the Past Year, and a Look Ahead

CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS
July 1957

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TABLE OF CONTENTS

Introduction 1

Some Observations and Hypotheses 3

Report of Activities 7

I. Strengthening Associations in the Field of University Adult Education 7

II. Improving Relationships Between the Divisions of Adult Education and the Total University 12

III. Strengthening Leadership and Faculty in University Education of Adults 17

IV. Clarifying Relationships of Universities to Their Communities 22

V. Experimentation with New Approaches to Programming 26

Future Direction 43

INTRODUCTION

Probably a major characteristic of the Center is the sheer quantity of projects and ideas in which it is interested and, sometimes, engaged. It has its finger in many pies, and usually there is a long period of stirring before the final product comes out of the oven—hopefully, fully baked. We are convinced that this broad-ranging activity is precisely appropriate to the kind of agency we happen to be, but it often presents us with problems of communicating what the Center is really doing.

It is customary for annual reports to deal with accomplishments—those projects or activities which have reached a point where a major report is feasible. Throughout the year, the Center publishes Notes and Essays, Conference Reports, and other Special Reports. In a very real sense these publications represent a series of progress reports on ideas or activities which have come to fruition during the year. Although a summary of this sort of accomplishment may serve a useful purpose, it does not begin to tell the story of a year at the Center. Actually, a lot of other things happen which somehow never get communicated to people who might be interested. Those who meet with members of the staff—around the conference table or during visitations to the field—may get fleeting insights, but few persons are in a position to obtain an adequate view of a year at the Center.

This review is designed to plug these gaps and to do several other things as well. It provides us a convenient place for a summary of Center activities during the past year. It provides us with an opportunity to tell those who are interested in university adult education about some activities which were inconclusive or even unsuccessful. It provides an opportunity to talk about projects which are just starting—to share our high hopes about them and to mention some projects which are at the awkward stage, not quite ready for a full report. Perhaps most important of all, it provides an opportunity to indicate the broad-ranging activity that occurs during a year at the Center. As a review, the report may appear to over-emphasize unfinished business. Actually, major projects are considered briefly in the Summary and in the last section on Future Direction, but for details the reader is referred to our published reports. We hope this will be sufficient to indicate the real balance among our activities.

No friend of the Center can read this report without realizing the tremendous contribution of the late John Schwertman to the Center as it is, and as it will be. The things we are most proud of in the program can be traced to his own imaginativeness, or his ability to stimulate others; the scope and variety of the activities reflect his experimental attitude, his willingness to explore and to gamble on ideas and people; the emerging shape of the Center as a special kind of institution is due to his vision and leadership. In a very real sense the Center is, and as long as it exists will be, a living memorial to John and his leadership.

At the same time that we pay tribute to John Schwertman for his special contributions, we also want to express our gratitude to those who pitched in so effectively during the last half of the past year. Very real thanks and appreciation are due to John Dyer for the generous and effective manner in which he served as Acting Director as well as Chairman of the Board; to Harry Miller for his splendid day-to-day leadership in the operation of the Center and in crystallizing plans for the coming year; to the zeal and dedication of the entire staff; and finally to the Fund for Adult Education for its continuing faith in the goals and direction of the Center.

A. A. Liveright
Director

SOME OBSERVATIONS AND HYPOTHESES

The past year was a severely trying period for the Center, requiring, as it did, careful reconsideration of its present activities and future directions in the context of a disorienting situation. There were large problems of soul-searching and long-range planning; there was the major tragedy of the mid-year; and there was the loss of one of our staff stalwarts, George Barton, to Tulane University. By the end of the year, however, the Center's program direction and plan of activity were clearly defined. The Fund for Adult Education expressed its faith in the Center program and in its potentialities for further development by a new three year grant. In December, the Center Board selected a new Director, who was on the job by the end of the year.

In addition to these special problems, the staff carried on a variety of activities to implement program objectives for 1956. In general, projects may be viewed as falling into five distinct categories, representing objectives or tasks of the Center. They are:

1. Strengthening associations in the field of university adult eduction
2. Improving relations between division of adult education and the total university
3. Strengthening leadership and faculty in university liberal education for adults
4. Clarifying relationships between universities and their communities
5. Experimentation with new approaches to programming in liberal education

Activities directed toward the fulfillment of these tasks will be described in the five sections of the report which follow. It should be noted, however, that there are two important aspects of the Center's program which do not lend themselves to this classification: one is publications and the other, field work and consultation services. They are important tools for implementing all five tasks and will be treated in this broad context rather than being reported separately.

Before examining the activities of last year, however, it seems ap-

11

propriate to take stock of the Center's experience gained during past years, and to underline some insights about its operation and some hypotheses about its activity.

1. To be really effective in performing its role of catalyst, consultant and initiator in the field of adult liberal education for institutions of higher education, the Center must continue to operate as a projection of the Fund for Adult Education on the one hand, and in a loose and flexible relationship with the major associations concerned with college and university adult education on the other. By this quasi-independent relationship, the Center can: avoid becoming enmeshed in associational political problems; devote major attention to innovation and pioneering; and afford to embark on imaginative projects which hold little promise of immediate self-support. It appears quite unlikely, therefore, that the Center can or should be looked upon as an organization which can function effectively if it is placed in a position of having to raise its own budget either from direct service fees or by allocations from the associations with which it works.

2. Based on past experience, the Center is convinced that it can be effective in the field, only as it develops and carries forward close but fluid relationships with the key associations in the field of college and university adult education. It is these associations which help the Center to make contacts with the institutions, and which facilitate the identification of the promising individuals in the field upon whom major responsibility for pushing forward liberal adult education must ultimately rest. It is also these associations which continually force the Center to test its ideas and flights of imagination against the realities of evening college and extension operations.

3. In the light of past experience, the Center believes that it can use its limited resources most effectively by working through the institutions and agents (administrators and faculty members) in colleges and universities rather than attempting to work directly with the consumers of adult education (students).

4. The Center believes that its best and most productive results have been achieved in cases where research projects and experimental programs have been conducted in close cooperation between the Center and representatives of the participating university. These joint efforts have been more effective than direct grants to institutions for rather broad and undefined purposes.

5. The Center also believes that it can increase its usefulness and influence in the future by making additional use of experts and consultants who are not regular members of the staff but who are closely connected with the Center, either through membership on its Board or through actual experience in developing experimental programs.

6. We are convinced that the staff should represent diversification in terms of disciplinary backgrounds and interests but unity in its concern about liberal adult education. We also believe that the present system of shared staff responsibility for various projects and activities and an avoidance of too great staff specialization is important for continuing effective operation.

7. We believe it is important that the Center develop a visiting staff program whereby individuals from evening colleges and extension divisions are released for a few months to work at the Center.

We believe that the Center staff would benefit from the injection into its deliberations of new and different ideas, and that the visitor would acquire insights and experiences which would be helpful when he returned to his own institution.

In connection with program planning during the last few months of 1956, the Center staff identified several points of concentration in the program for the coming year.

1. We still believe that one effective way to approach liberal education for adults—and a desirable one—is the development of tailored programs in liberal education for groups of specialists. Preliminary experience gained in working with journalists, secretaries and in planning such a program for teachers, indicates that this is an important area of activity to be continued in the future.

2. We also believe that the residential situation offers special advantages and opportunities for the liberal education of adults. Experience with the program for secretaries, faculty seminars, conferences for presidents and other groups substantiate this belief. The Center will, therefore, continue to concern itself with examination, experimentation and further application of the residential idea to liberal adult education.

3. Attempts during the past years to determine what is meant by "especially for adults" indicates need for continuing research and thought in the area of special programming for the liberal education of adults. The Center believes that preliminary work completed last year in this regard will be but a beginning of additional experimentation and discussion in this area.

4. The enthusiastic and wide-spread interest in Center publications evidenced during the past few years underlines the compelling need for carefully thought out and well-developed publications relating specifically to the problem of liberal education for adults in institutions of higher education. Because of this interest the present publication program of the Center will be accelerated and increased and an additional publication—a newsletter aimed specifically at faculty members concerned with teaching adults—will be developed.

5. The problem of professionalizing adult education has emerged as an important one during the recent past. A number of groups are concerned. The Center believes that it, also, has an obligation to discuss the question of professionalization especially as it relates to university adult educators.

6. Although not directly concerned, the Center is aware of the need for the development of some kind of broad national policy on adult education and proposes to consider this as one of its proper areas of concern during the coming years.

7. Of major importance is the need for continuing experimentation in the field of programming for liberal adult education. The Center believes that, both in terms of time and money, one of its priorities will continue to be working with individual institutions in the field of higher education to forward imaginative and experimental programming especially for adults.

The basis for these assumptions about program direction and points of emphasis will be more directly illustrated in the following pages which outline and summarize major activities of the Center carried on during the past year. We hope that persons reading this report will be stimulated to communicate with the Center about programs which interest them and about new ideas and suggestions for experimentation and action.

REPORT OF ACTIVITIES

I. STRENGTHENING ASSOCIATIONS IN THE FIELD OF UNIVERSITY ADULT EDUCATION

The Center believes that it is essential to work closely with associations in this field, if a favorable climate for experimenting with and expanding liberal education programs for adults is to be achieved. Effective contact with institutions and individuals in the field of higher education also can be maintained through associational activities. With these objectives in mind, the Center during the past year carried on the following activities, about which publications or reports are available:

1. It cooperated with the AUEC in helping to plan its annual Conference, which was held in November in New York. This included sitting in with the sessions of the Planning Committee, and preparation of working papers for the Conference in the form of "New Directions in Programming for University Adult Education."[1]

2. In March it ran its Fourth Annual Leadership Conference in Chicago for leaders in the AUEC and NUEA. The conference dealt with "The Concerns of the Dean in University Adult Education," and the deliberations are reported as one of our series of Conference Reports.[2]

3. A comprehensive study of Center activities and methods was carried out early in 1956. Its objectives were: to understand what the Center had accomplished, how it had operated and what was responsible for its achievements. The findings of this study which identified the significant elements of the Center as a special type of agency, are included in a special report.[3]

4. Because of the growing interest in the anticipated enrollment

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[1] Peter E. Siegle and James B. Whipple, New Directions in Programming for University Adult Education (Chicago: CSLEA, 1956).

[2] James B. Whipple, The Concerns of the Dean in University Adult Education: A Conference Report (Chicago: CSLEA, 1956).

[3] A. A. Liveright, The Place of a Center-Type Agency in Liberalizing Adult Education (Chicago: CSLEA, 1956).

bulge and its impact on evening college and extension operations, a preliminary survey was made of attitudes toward the problems posed by growing enrollments. The findings of this study were reported in a paper delivered by John B. Schwertman which was later circulated to AUEC and NUEA.[4]

5. The fruits of several years work on an analysis of the place of the evening college in American urban society were realized this year in the publication of John P. Dyer's book, "Ivory Towers in the Market Place." The volume was warmly received by reviewers and readers and has been widely distributed during the past year.[5]

Mention should be made of two important associational activities which were not covered by published reports. (1) The National University Extension Association made an official request for cooperation and liaison with the Center; subsequently this was approved by the Center Board of Directors. (2) Preliminary steps have been taken by the Center to work informally toward closer relations and liaison with the American Association of Colleges. Fairly detailed reports of these two developments follow.

NUEA Liaison and Relationships

Objectives

During its first five years associational relationships were carried out primarily with the AUEC. Increasingly, however, the Center has been working with the NUEA, its officers and member institutions. This relationship has developed gradually and naturally over the years, based on the discovery of problems and interests which are common to evening colleges and extension divisions. Recently, both the NUEA and the Center have felt that such cooperation would be more effective if some formalized relationship could be developed. The action taken by the Board of Directors, therefore, is in line with the effort of the Center to work as closely as possible with the key associations concerned with adult education in colleges and universities.

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[4] John B. Schwertman, *The Enrollment Bulge: Some Implications for Adult Education* (Unbound address, 1955).

[5] John P. Dyer, *Ivory Towers in the Market Place* (Bobbs Merrill Co., 1956).

Action taken

Prior to 1956, several preliminary steps had been taken: NUEA representatives were invited to participate in the annual Leadership Conferences; the Joint AUEC-NUEA Committee was organized; the Center participated informally in NUEA conferences; and NUEA institutions and personnel participated in various Center activities and programs.

During 1956 these efforts crystalized in the form of official action by the NUEA Executive Committee, requesting the Center to work directly with the NUEA and to render the kind of consultative and catalytic service to this association which it had in the past rendered to the AUEC. The request of the NUEA was acted upon officially by the Center Board and this action was further implemented by inclusion of additional funds in new three-year grant to the Center.

To implement the new arrangement a preliminary conference was held with NUEA officers in November. Shortly thereafter, during December of 1956, a special Committee on Liberal Education was set up by the NUEA for the specific purpose of working out relationships between the Center and the NUEA. This committee, composed of representatives of all of the major Divisions of the NUEA and of its Executive Committee, met with Center staff early in January, 1957. It will meet again prior to the Leadership Conference in March, 1957, and will propose specific plans and procedures to the NUEA Executive Committee at that time.

Results and implications

Since this official cooperation has just been launched it is too early to give any conclusive reports of what this move will mean. Based on preliminary sessions held with the NUEA Committee and a number of visits to NUEA institutions, it seems likely, however, that the consultant and field work tasks of the Center will be enormously increased. The experience and knowledge of the Center staff will be greatly expanded as a result of growing familiarity with these institutions as will the opportunity for reaching a vastly increased number of adults in the United States through liberal adult education programs. It is already apparent that NUEA institutions offer opportunities for a wide variety of experimental programs which can contribute to the development of liberal education at extension and evening colleges throughout the country. Although this relationship will greatly increase the work of the Center—by the addition of about fifty NUEA institutions which were not members of AUEC —it will also make available to the Center and to liberal adult education generally much valuable experience and enormous resources for furthering the basic objectives of the Center.

Liaison with the Association of American Colleges

Objectives

As part of its interest in expanding contacts with key associations in the field of higher education, the Center has agreed that the next point of concentration will be the Association of American Colleges. This association, representing about 700 liberal arts colleges, is the natural channel for communication and liaison with these institutions. According to a study of adult education in liberal arts colleges by Mr. James Crimi, these colleges are devoting increasing attention to adult education programs.[6]

It is hoped that the Center will be able to move toward a closer and more direct relationship with this Association so that it may be able to work with and stimulate these liberal arts colleges (many of which reach communities served by no other college or university) to carry on more widespread and effective programs of liberal education for adults. (This does not necessarily imply the development of the same relationship which is now maintained with AUEC and NUEA).

Action taken

During January of 1956 and again in January of 1957, several representatives of the Center staff attended the annual meetings of the Commission on Liberal Education of the AAC. During the 1957 meeting, the program of the Center was described and discussed with this committee. Plans are now under way, in cooperation with the Commission, to circulate several Center publications to all members of the AAC. The first of these will be the study of adult education in liberal arts colleges mentioned above. The second will be an amplification of a statement of the trustees of the Carnegie Foundation on the need for liberal education.

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6. A summary of Dean Crimi's study will be published as a Notes and Essays, probably in the fall; the study was made in 1955 while he was a grantee of the FAE scholarship Program.

The Center's comment will point out the implications for the furthering of liberal adult education activities in the colleges and universities in the United States. Other plans include an article about the Center which will appear in an early issue of the AAC Bulletin and an expansion of contacts with the secretariat and elected officials of this Association.

Results and implications

A number of the member institutions of the AAC have already been in touch with the Center about projected activities in the field of adult education. In the future, it is hoped that the Center will be able to increase its direct contacts with such institutions and that it will be able to work even more closely with the special committees of the Association. Such relationships may do much to enrich the program of the Center and to increase opportunities for the development of experimental programs in institutions not yet completely committed to carrying on programs in liberal adult education. Preliminary conversations with presidents of some of these institutions indicate that they are concerned about using their "plant" more effectively during summer months and are actively considering the use of their campuses for various kinds of adult education activities.

II. IMPROVING RELATIONSHIPS BETWEEN DIVISIONS OF ADULT EDUCATION AND THEIR PARENT INSTITUTIONS

If liberal education for adults is ever to achieve the place which it should in the program of institutions of higher education it is essential that the divisions of adult education be intelligently evaluated and fully accepted by the universities in which they operate. In public conferences and private conversations many deans and directors report that this problem of relationship between their divisions and their institutions is one on which they are most eager to secure help and assistance.

In this connection the Center carried on the following activities which are reported elsewhere:

1. Prior to 1956, the first effort in this direction was made at the Pinebrook Conference which brought together a number of Liberal Arts Deans and the staff of the Center. The group spent two days discussing some of the major problems of university adult education, and the results of the deliberations were published as a Conference Report.[7]

2. Following this initial attempt, a second conference, aimed at involving university presidents, was held at Daytona Beach in May of 1956. This conference, sponsored jointly by the Center and the Association of Urban Universities, discussed some of the new programs in liberal adult education and attempted to arrive at a general policy statement with respect to adult education in institutions of higher education.[8]

There is one important activity in this area which is now under way but not covered by a Center report. This is an attempt to provide more information about the development of the university evening school in American urban communities. It will be a study of the evening colleges as an institution in urban society. A preliminary report of the scope and design for the study follows.

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[7] Morton Gordon, The Role of the Liberal Arts in the University Evening College Curriculum: A Conference Report (Chicago: CSLEA, 1955).

[8] Morton Gordon, New Dimensions of University Responsibility for the Liberal Education of Adults (Chicago: CSLEA, 1957).

The Development of the University Evening School in Urban America

Background and purpose

This study deals with the emergence of the university evening school on the American scene, the historical circumstances under which this university service was developed, the dynamics of evening school operation and the social relationships which permeate the performance of the tasks of the evening school.

In 1890 one of the first formal attempts on the part of universities was made to supply the educational needs of adults at night in urban centers. Night schools or adult education divisions were formed to coordinate this activity. After World War I, during the 30's, and after World War II, student enrollment bloomed. At present this university function is well on its way to being institutionalized. We propose to study this process of institutionalization, how the adult education division has evolved from a weak service function of the university to divisional status. The evening school began with a very special limited purpose and devolved toward a particular institutional pattern. They found as their survival pattern a combination of functions and services to perform and as a consequence they get a multiple clientele.

Divisional status within the university requires: 1) a stable student body committed for a period of time; 2) a professional dean and full time faculty; 3) a wide selection of programs with heavy involvement of day departments and 4) a substantial amount of capital equipment. These four areas are bases of power within the university system that weigh heavily in overall decision making. I propose to consider in detail these four features of institutional life.

One of the most striking phenomena in America today is the widespread movement of people from one class to another. One of the vehicles for this change has been the university evening school. An insight into how it has developed and the changing nature of its clientele will give us a shorthand version of the changes that have been taking place in America since the turn of the century.

The two general questions orienting this research are:

1. How does it come about that the adult education division has come

to play the role it now does in the university and vis à vis the community?

2. What is the nature of the division today, its development, internal workings and the varieties of social relationships that exist within its institutional matrix?

Areas of investigation

Ch. 1 Origins of the university evening school in America. A history of the adult education enterprise in each of 10 institutions will be outlined. Through the analysis of catalogues the change from a single function division to the multiple function division will be illustrated.

Ch. 2 Student body. The development of the adult education division's status and power within the university is partially dependent on the number and kinds of students the evening division attracts. The adult public for each night school will be pinpointed. To the extent that records are available we will look at changes in age, sex ratio, home location, father's occupation, religious preference of the student, national origin of the father, and educational level of parents. The clientele of the night school displays the highest turnover rate of any group of students connected with the university. To the extent that this can be stabilized and a student body developed for a more long range commitment, the evening division grows in power and prestige.

Ch. 3 Administration and teaching. Traditionally faculty come partially from the day campus and partially from outside the university. Some evening administrators prefer non-campus people because their remuneration is lower and they are not as difficult to deal with. There is generally a high turnover rate in administrative and faculty appointments. There is no regular salary schedule or tenure. The professional training of the dean, administrative staff and faculty is usually not equivalent to their counterparts in other divisions of the university. Here we will deal with how the deans are recruited, where they come from, how long they stay and where they go. To the extent that the director is professionally trained, with a regular salary schedule for administrative staff and full-time faculty with tenure, the division has status and power within the university complex.

Ch. 4 Curriculum. When divisions are empowered to grant degrees (BA, MA, others) their status is increased. The division's power within the university is also increased to the extent that there is a wide range of income-producing programs in operation. The number of departments offering courses through the adult education division and the number of courses offered are a clue to the division's importance.

Ch. 5 Physical plant. Because the adult division in the university does not have a corner on certain skills which it transmits it cannot develop a large physical plant (e.g., as the medical school does). To the extent that it does add more classrooms, lounges, bookstores and separate buildings the division increases in power in the university.

Ch. 6 Conclusion and further research. Summary of findings in ten case histories showing the development of the adult education division from a service function operation in the university to the model of a more traditional university division, like the engineering or medical school.

Present status

Ten institutions out of 100 universities in the Association of University Evening College were selected as a sample. The institutions selected represent the range of evening operations. In a preliminary survey of universities belonging to the AUEC it was found that the institutions were predominantly under private or religious control and located for the most part in cities over 750,000 (there are 23 institutions in cities having at least 1,000,000 inhabitants all located in 5 cities: Chicago, Detroit, Los Angeles, New York and Philadelphia). The factors considered in choosing institutions were the following:

1. Size of the city (at least 100,000; most AUEC institutions are in cities over 500,000).
2. Type of control: government, religious, private—several of each.
3. Size of the university: several under 5,000, one over 5,000.

Some of the data has been collected over a period of 4 years. The director of the study has had correspondence with all the directors of university evening colleges around the country and received and digested catalogues from these schools. Many of the directors were personally interviewed. We propose to interview the evening director, the liberal arts day dean, the engineering dean and the education dean in each of the 10 institutions involved. This is for the purpose of getting a picture of the actual decision-making power of the adult education dean in several crucial areas. A survey of the origins and history of evening college operations in the U. S. will be made. Also a survey of administrative staff and faculty, their training and salary; number and kinds of programs and kinds of clientele with their changes over the years.

III. STRENGTHENING LEADERSHIP AND FACULTY IN UNIVERSITY EDUCATION OF ADULTS

During the past few years an active concern of the Center has been the problem of increasing the understanding and commitment of leaders and faculty members who are directly concerned with the teaching of adults. In this connection the Center has worked with those involved in adult education in a number of ways: over the years it has conducted a number of faculty seminars; it has cooperated with individual universities on faculty training programs; and it has supported research and other experimental projects related to the education of adults. During the past year three projects were completed and reports made.

1. In November, 1955, a regional faculty seminar was run by the Center at New Orleans. Historically, this represented the culmination of a two-year program which has provided regional faculty seminars for every section of the United States. The topic for the week-end discussion was "Evaluating the Evening College as a Teaching Institution." The conclusions of the group were used as part of the working material for the AUEC Convention of that year and, in 1956, they were published as a Conference Report.[8]

2. For the past several years the Center has been cooperating with the Fund for Adult Education in preparing a special training course for lay leaders who are responsible for conducting Fund Discussion Programs. The material has been tested and revised several times and is now being used at the Test Centers which the Fund has established at several colleges throughout the country. At the present time, members of the Center staff are involved in translating the material into a book which can be used as a self-training device for discussion leaders; it is hoped that the book will be completed in time for publication by Harpers in 1958.

3. In view of the interest and concern about problems of professionalizing adult education, the Center has reprinted a symposium on the sub-

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[8] Evaluating the Evening College as a Teaching Institution; A Conference Report (Chicago: CSLEA, 1956).

ject. This thoughtful discussion by leaders in the field appeared originally in Adult Education; the reprint was published as a Notes and Essays.[9]

In addition to these projects, there were a number of other activities for which, as yet, there are no published reports, or which are classified as unfinished business. Completed but not reported is the Third Syracuse Faculty Seminar. This is an interesting annual event at Syracuse University; originally planned and financed by the Center, it has become increasingly independent and in its fourth year (1957) we will play a minor participating role.

Another project which is incomplete at this time is a grant made to the University of Washington for the development of an instrument whereby adult students can rate and evaluate their teachers and leaders.

Among staff activities which are unreported or in various stages of completion, two are worthy of detailing here: one concerns the development of a series of filmstrips on the learning process, and the other, cooperation with the Christian Family Movement. Progress reports on these two projects follow.

Learning Film Strips

Purpose

For some time the Center has felt that one of the difficulties in improving instruction of adults in our evening colleges and extension divisions has been the lack of appropriate materials and techniques for getting college and university faculties sufficiently concerned with their own teaching of adults. The faculty seminars, and the occasional papers prepared by the Center in the Notes and Essays series, were sufficient to arouse some interest in the special problems of teaching adults, but were not focused enough to have lasting effects in the classroom.

The Center, therefore, cast about for some way in which the vast body of knowledge accumulated by psychologists, social scientists, and educational theorists could be brought to bear on actual classroom practices. It occurred to us that we could present a series of interesting programs on the subject of how people learn in a classroom situation. If these presentations could yield further discussion and thought by the faculty on the teaching of adults, this might serve as a fruitful technique for improving classroom instruction. Accordingly we began to consider using sound film strips with appropriately brief discussion manuals which could be used singly, or preferably in a series, by groups of faculty in a discussion of their classroom problems.

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[9] C. O. Houle and others, "Professional Preparation of Adult Educators," Notes and Essays, No. 15 (Chicago: CSLEA, 1956).

We were not interested in advocating any special theoretical positions, but rather searched for the kinds of theory which would yield clear implications for classroom practice. We assumed that in this way, without being technical, we would be able to reach a faculty group on its own ground, in its own institution, and with a common concern for learning something more about their own teaching practices. It was not our intention to reach any consensus, for among the many approaches to the development of psychological and social science theory, each has something of value to the classroom teacher.

Action

Accordingly we sought and found theoreticians who had given some thought to the implications of their theories to classroom teaching. We asked each of them to prepare a 25-minute lecture for other faculty members of a university, explaining their theory in non-technical terms. Three of the papers were presented first at a faculty conference, and one was recorded at the Center. By using the presentations at other conferences we were able to judge somewhat the effectiveness of the material. Our judgement is that we are on the right track, and we are going ahead with the preparation of the visual materials for the first of the film strips, which is a synthesis of theories about learning, with implications for classroom teaching, and some consideration for the teaching of adults, by Jacob Getzels of the University of Chicago. This script was originally presented at the May, 1956 faculty conference of Syracuse University along with papers by Donald Snygg of Oswego, and Herbert Thelen of Chicago. The fourth paper was presented by David Jenkins of Temple at the AEA conference in November, 1956.

Status

The film strip of the Getzels paper should be completed some time this spring, and should be ready for use by faculty groups this summer or fall. After this first strip is completed, we will proceed with the preparation of the others. Plans are under way to complete the project by the first of next year so that the materials might be available as a package to faculty groups interested in discussing teaching.

Christian Family Movement

Although its responsibility is to institutions of higher education it is inevitable that the Center receives many appeals for help from voluntary organizations and lay leaders interested in programs of liberal education. Unfortunately, we have neither energy nor resources for very much of this kind of endeavor.[10] Nevertheless, we do feel that a modest investment of time does provide us with an excellent laboratory: to examine the motivation and needs of the adults and to experiment with methods and materials for the liberal education of adults. An example of this aspect of the Center's work can be seen in our informal consultation with the Christian Family Movement, a Catholic lay program involving some twenty thousand families around the world.

Action taken

During the past year a number of conferences were held with the top lay officials of this movement to assist them in improving and revising their discussion materials and study outlines. Specific suggestions were made to the planning group, sample lessons were written for them and a demonstration of discussion leading techniques was given at the annual conference of the CFM at Notre Dame last summer.

Continuing liaison is being maintained; currently preliminary plans are under way for the development of discussion materials and programs which will seek to involve entire families (adults as well as teenagers) rather than adults alone.

Results and implications

Cooperation with this group permits the Center to be aware of, and understand more fully, the possibilities for conducting liberal education for adults through voluntary organizations. It also provides access to another organization which is interested in experimenting with new and different techniques in liberal adult education. As such, this relationship stimulates the staff of the Center and helps to broaden its vision and its understanding of the vast possibilities for conducting liberal adult education through voluntary associations. Moreover, it provides the Center with experience which it may be able to transmit to universities which have similar responsibilities for voluntary organizations in their own communities.

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[10] We believe that a case could be made to the effect that continuing adult education activities must be carried on primarily by organizations and institutions which utilize adult education activities as an ancillary to further their programs rather than by organizations other than colleges or universities established exclusively for the purpose of adult education.

It is unlikely that the Center will increase activities in this area but it will probably, at all times, maintain some loose consultant relationship with at least one voluntary organization which is reaching a different audience with programs of liberal adult education.

IV. CLARIFYING RELATIONS OF UNIVERSITIES TO THEIR COMMUNITIES

One area in which the Center has been interested for several years is that of the relationship of the University to the community in which it operates.

Although actively aware of the need for some study, research, and activity in this area, the Center has discovered that there is no uniform concept or image of what is meant by community relations or community development. As a result the Center has been placing major emphasis on an attempt to arrive at some means of communication in this area and some common agreement on terms.

The following activities and research already carried on by the Center in the community field are now available in reports and publications:

1. In 1954 the Center sponsored a meeting in New Orleans at which nationally recognized sociologists discussed the community and the relationship and responsibilities of the university to it. These discussions were reported in Studying the University's Community.[11]

As we became more involved with the activities of general extension, we became interested in the problems of community development programs. Center participation in the attempt to work on these problems on a broad front is reported below.

Community Development Research

One of the original tasks assigned to the Center at its very beginning was to explore the relationship between the evening college and its community. Our efforts to define the problems in this area have involved a wide range of activities which include a workshop on the general problem, the previously mentioned New Orleans Conference which attempted to bring together community theorists and adult education practitioners, and the development of literature which reflects the controversy about community relations among university adult educators.

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[11] Harry L. Miller, Editor, Studying the University's Community: A Report of the National Conference on the Urban University and Community Needs (Chicago: CSLEA, 1955).

Through the presence of a Center staff member at a meeting which saw the formation of a Committee on Community Development and Research we became involved in a new direction for exploration. Perhaps because of the large number of members present involved in action programs of educational or social welfare, a main interest at the meeting appeared to be the problems of community development. It became clear during the discussion, however, that there was general recognition of the potential importance to orderly social change of such community development programs, there was very little systematic information available about them, much less any substantial body of concepts. We were persuaded, therefore, that a necessary first step was to find out what types of development programs are or have been in operation, and the Center staff later agreed to offer modest financial support for such research.

We set out to examine all available reports of community development projects which had as their aims some form of planned social change, and which involved more than one aspect of community life. A meeting of about 15 sociologists in Chicago developed the outline of a detailed questionnaire by which such reports could be examined. This group assumed that there might be a small but adequate number of very complete reports in existence, and the schedule therefore called for an enormous range of data. We soon discovered, however, that not only were there very few reports of development projects available at all, but there were none which had the amount of data called for by the schedule.

The final schedule which was used was a much simplified instrument based on a series of hypotheses derived from the folk wisdom of the field of community organization, education, and social science.[12]

The hypotheses were tested against the reports of 16 different community development projects. The projects were first rated on the degree to which they were successful in fulfilling the goals originally set for them. They were then given a simple score which reflected the extent to which they measured up against the hypotheses. If all of the projects which we judged as highly successful in terms of goal fulfillment also scored very high on all of our hypotheses, one could assume a considerable degree of confidence in our hypotheses.

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[12] Copies of this schedule are available upon request.

Actually, some measure of relationship did show up between project effectiveness and the extent to which the project had the characteristics which we postulated would lead to success. Our 16 samples were divided into 3 groups which we called "highly successful," "largely successful," and "somewhat successful"; the average scores for these 3 groups differed considerably and in the expected direction, that is, the group of highly successful projects scored considerably higher than the other two.

An analysis of the scores for each of the hypotheses in our schedule reveals that 6 of the hypotheses seemed to be completely borne out, 7 were partially borne out, and 12 showed no definite trend. It may be of interest here the 6 in which one could have considerable confidence:

1. High participation rate of non-leaders in decision making is favorable to the success of the project.
2. Willingness of leadership to set aside personal and sectional interests is favorable to success.
3. Low turnover of outside leadership (universities, agencies, etc.) is favorable to success.
4. Attempts to impersonally involve many people in the community is favorable to success.
5. An effective opposition in this community is detrimental to success.
6. Fluctuation of objectives, and disagreement over objectives, is detrimental to success.

The committee has decided that these modest results justify further work along the same line. During the following year an effort will be made to refine and add to the hypotheses with which we have been working and to construct a new schedule which could be used as a self-administering instrument by people working in the field of community development. The more detailed schedule, which we have been unable to use because of the inadequacy of existing reports, will be turned into a model report form and circulated to the people in the field to encourage the observation and recording of needed data. The data reported here will also be subjected to some further analysis which is now under way at the University of Illinois.

The Center's future role in this area of community development is considerably in doubt. Community development projects of one kind or another are important parts of many general extension operations, but there is some question about the relevance of these activities, no matter how worthwhile they may be, to the Center's purposes. It may well be that we should turn our attention to the possibility, for example, of recruiting small community leadership into programs designed especially for them and which are liberal in nature, or in other directions which are not now apparent. This is a decision which must have high priority for the Center staff during the coming year.

V. EXPERIMENTATION WITH NEW APPROACHES TO PROGRAMMING

In many ways the other aspects of Center activity lead up to, and make possible, experiments in programming. From its very first year, the Center has devoted much energy to the curricular problems of liberal education for adults. Originally the major effort was directed toward the preparation of model discussion guides. Particularly during the past two years, however, attention has shifted to a wider variety, all directed at the basic problem of programming for adults. These approaches include course material; but they also include programs for special interests or groups ranging from a single course to a complete curriculum; they include experiments with the credit curriculum for adults. Moreover, from a quite different point of view the Center has encouraged exploration of other components of good programming such as the educational setting, adult needs and motivations, and general principles of planning a course for adults. In a number of cases published reports on these projects are available and will be forthcoming in the near future.

1. The Brooklyn College Project completed its third experimental year on the degree program for adults. Reports published prior to 1956 provide a clear and concise picture of the special program worked out in cooperation with Brooklyn College for giving college credit to adults for experience as well as for class-room attendance.[13] Subsequent reports on progress and a cost analysis of the Brooklyn project will be issued during 1957.

2. The residential setting for adult education is not a new idea but it has been receiving a great deal of attention during the past few years. As a preliminary contribution to the discussion, the Center published a Notes and Essays by Royce S. Pitkin of Goddard College.[14] The essay presents a philosophical analysis of the residential idea, its origins in

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[13] Bernard H. Stern, How Much Does Experience Count (Report No. 1) and Adults Grow in Brooklyn (Report No. 2) (Chicago: CSLEA, 1955).

[14] Royce C. Pitkin, "The Residential School in American Education," Notes and Essays, No. 14 (Chicago: CSLEA, 1956).

the Scandanavian countries and the manner in which these ideas and concepts have been applied in the United States. Publication of this document illustrates the growing interest of the Center in residentialism and in the possibilities of applying certain portions of the residential area to American universities. An additional publication on residentialism is anticipated for this year as well as attendance by a staff member at an institute on the subject in Holland.

3. In 1954, the Center appointed Miss Betty Orr to the staff as a Research Assistant assigned to the special project of studying adult education and adult needs. Research was carried on in Kansas City in cooperation with a team from the University of Chicago, engaged in a larger community study there. The results of the study have been published as a special Report which outlines the special adult needs observed in this community and points out the implications of these needs for planning and operation of adult education programs.[15]

4. Certified Public Secretaries of the National Secretaries Association are old hands at going to school. Much of their university schooling, however, tends to be vocational or in the form of occasional discrete courses. Was it possible to develop an integrated, residential experience in liberal education which would be especially appropriate for this group? The secretaries were eager to cooperate and the result was the Vassar Institute which was conducted under the direction of the Center in August, 1956. Two reports on the Institute will be forthcoming in the near future.[16]

5. What does "especially for adults" mean when it comes to planning a course? A member of the staff has been analyzing the experience of the Center over the past five years in search of an answer. A report, now in the draft stage, attempts to examine ways in which adults differ from nonadults as students. Having identified major differences, the essay discusses their implications insofar as programming and teaching of adults are concerned. This paper is scheduled for publication in the spring

In addition to activities reported, or about to be reported, there are a number of emerging projects and programs which are not yet ready for a formal statement. Five of them have been selected for inclusion here.

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[15] Robert J. Havighurst and Betty Orr, Adult Education and Adult Needs (Chicago: CSLEA, 1956).

[16] Marilyn Vaughan, The Vassar Institute for Women in Business: Report of the Participant Observer (Currently in draft but scheduled for publication); Morton Gordon, The Vassar Institute for Women in Business: Cost Analysis (Unbound Report).

1. The "Micro" Projects—an interim report on three programs designed to provide liberal education for specialists. The projects to be described are: the Journalist Institute at the University of California (Berkeley); a special program for practicing teachers at Northern Illinois College; and the Vassar Institute mentioned above.

2. The Laboratory College for Adults—a progress report on an experimental curriculum for adults in which the curriculum will be centered around experiences available to adults in an urban setting. It is hoped that a pilot project will be undertaken, probably with Northwestern University, in the fall of 1957.

3. The Queens College Seminars—an interim report on an experimental program at Queens College (New York). The program attempts to test a well-known assumption that in adult education one must start where the students are and develop a process for taking them somewhere.

4. Leisure-time activities of adults—one of the harsh realities of adult education is the fact that the school offers its program as one of many competitors for leisure times. This is particularly the case where the appeal must be for non-vocational motives. The Center supported a study at the University of Washington designed to examine the leisure-time activities of adults.

5. Texts especially for adults—the Center has expended considerable effort on discussion guides, but little or none on text books. Currently we are engaged in preliminary conversations with Henry Holt and Company about the possibility of texts especially for adults, to be used by colleges and universities, and to be sold commercially.

Micro Projects

Late in 1955, the Fund for Adult Education gave the Center a special, supplementary grant of $10,000 to develop a liberally educative experience for individuals whose education and vocation was largely specialized. For reasons which are unimportant at this time, the project became known as "Operation Micro."[17] The Center has moved with extreme caution on this experiment; about eighteen months were devoted to exploration with educators and members of a large number of professions, and there have been many hours of staff discussion concerning countless projects and ideas. During this period two basic plans were considered: one approach called for a program which served all specialists at the same time; the other approach limited the educational experience to a single profession. Without rejecting the former, the staff finally decided to experiment with programs which were designed for a single profession. This approach appeared to have a number of advantages, perhaps the most important of which was the fact that the group had professional experiences in common, and these could be used as a starting point for the liberal education.

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[17] For further description of "Operation Micro" in its early stages, see the Center's Seventh Interim Report, Appendix B-7.

Therefore, three programs were designed for three different professional groups—secretaries, journalists, and teachers. It is our hope these experiments will accomplish two purposes: first, we hope they will serve as models to be continued and extended to other universities; second, we hope that the report of our experience will make a contribution to the general problem of providing liberal education for adults whose experience is excessively specialized. The three statements which follow are intended as progress reports.

Action taken

1. Vassar Institute for Women in Business. This institute was run by the Center in cooperation with the National Secretaries Association (International) at Vassar College during the summer of 1956. For a two week period some 28 secretaries who were selected by the NSA and the CSLEA lived at Vassar and participated in an intensive program which involved continuing seminars in Human Behavior, International Relations and the Arts. In addition to these, seminar members of the Institute visited Tanglewood and other spots of interest in the area, met prominent persons active in the world's politics and art, and witnessed demonstrations by artists, dancers and musicians. A complete report of the Vassar Institute has been prepared and will be available shortly.

2. The Institute for Journalists grew out of many and varied conferences with journalists and members of schools of journalism throughout the country. Based on these interviews a proposal for an Institute

for Journalists was prepared and circulated among some fifteen selected universities during the early part of 1956. Several universities expressed interest in cooperating with the Center and, finally, the University of California at Berkeley was selected to undertake an experimental institute somewhat along the lines proposed by the Center. This program consisted of a series of about ten special lecture-discussion sessions held on the Berkeley campus for a group of fifteen journalists from the Bay area. The broad topic of the Institute was a reconsideration of politics in the United States. Sessions were started during December of 1956 and will continue through February of 1957. Complete records are being kept of this activity and a follow-up evaluation session is planned for March or April, 1957.

3. A special program in liberal education for practicing teachers is now in the planning stage. This project has been worked out in cooperation with Northern Illinois College. During 1956 the college appointed a broad Policy Committee composed of representatives of all departments in the college as well as of local school administrators, teachers and Boards of Education. The Policy Committee, in turn, has appointed a four-man Curriculum Committee composed of one man from the Education Department, one biologist, one anthropologist and one man from the English Department. A very broad and imaginative program has been developed and is now in the process of review by the Policy Committee. It is planned to work out the curriculum in detail by the end of the 1956-57 academic year and to take the program into the field during the Fall of 1957.

Present status

Although it is too early to arrive at any final conclusion with respect to the value and transferability of these programs experience already gained suggests that this is an area which well merits continuing Center activity and experimentation.

Reports on the Vassar Institute indicate that it had an enormous impact on the individual participants. National Secretaries Association is now in the process of discussing with the Center possibilities for developing similar Institutes in other universities elsewhere in the country. In this case the Center will assume no direct responsibility for running such Institutes, but will offer its services on a consultant basis. At

Vassar, the College is now planning to run similar summer Institutes for other professional groups of women. Furthermore, several other universities have expressed interest in running institutes for secretaries or other professional business people.

With respect to the Journalist's Institute, it is too early to predict what the continuing outcomes will be. Whether the University of California will pick up the general idea and approach and apply it to other professional groups remains to be seen. Several other universities have expressed an interest in developing Journalist's Institutes of their own. Until the project has been completed and an evaluation done, however, it is too early to predict what will be the further outcomes of the program. Whether this particular formula is the correct one or not, the Center believes that it should continue to experiment with other similar programs both for journalists and for other specialists.

Since the program for teachers is still in the very early planning stage it is impossible to predict outcomes of this program. Already, however, it has proven to be of enormous value at Northern Illinois College in terms of involving a large faculty group in the field of liberal adult education, in stimulating them to innovate and experiment with broad programs in general education, and in stimulating the desire of practicing teachers for liberal—rather than specialized—education. Moreover, the Department of Education at the University of Michigan has already had several meetings to discuss some application of this program to its own offerings for teachers.

Here, again, the Center believes that it should invest additional time, energy and probably funds, on experimental programs of this type for teachers on a credit basis.

General observations and implications

Despite the fact that only one of these programs has actually been completed, experience gained in all of them suggests that the investment of time and money in the development of liberal education programs for specialist's groups is a wise and productive one. It is contemplated that, during the next three years, this will form one of the major areas of Center experimentation. During the coming year (1957) a preliminary report will be issued commenting at some length on the background and purpose of these programs, describing the experience gained in them, suggesting generalizations about liberal education programs for specialists and suggesting further areas for exploration and action.

Laboratory College for Adults

There have been a number of efforts in adult education to think through the problem of liberal education for adults systematically, and provide integrated programs with highly developed rationale, especially trained faculty, and materials written or selected to fit the rationale. The Center staff has for the past several years been developing such a systematic idea which we have called the laboratory college for adults.[18]

There is room for a large number of experimental programs developed for adults, and one hopes that as adult education in the university grows more sophisticated and bolder, new approaches to the problem will be tried more and more often, some to be discarded as perhaps inadequate, others to take sturdy root in the ground between the university and the pulpit. The Laboratory College for Adults proposes a wholly different concept of an educational experience from, for example, the Basic Program at the University College of the University of Chicago. It is an attempt to develop a program wholly out of consideration of the adult person as he lives in our particular society. Briefly, the program is developed on the assumption that education should enable mature adults to become independent of formal schooling and that the best way of accomplishing this is to help them learn how to learn from the variety of experiences they are most likely to be a part of in the urban environment.

The focus of the college is not on the acquisition of knowledge as it is presently ordered in academic fields; it is on the analysis and understanding of experience. The adult students of the college will bring to it whole ranges of experience; they will participate in other, and more structured experiences, while they are part of the college. It is the task of the staff and students together to examine these experiences for insight, for meaning, for their significant relation to other experiences. It is the basic assumption of this experiment in education that people grow, not by merely having experience, but by their ability to take mean-

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18. A brief description of the idea was appended to the Seventh Interim Report of the Center, and a fuller treatment is now available for a limited distribution to those who are interested. The latter will be made available generally during this coming year.

ing from it, to learn from it. What is to be studied in the college, then, is the art of learning from experience.

The college curriculum, therefore, will be based on several important assumptions:

1. that, for many reasons, people learn poorly, lopsidedly, wrongly, for much of their experience, and not at all from others, because they do not know how to compensate for human frailties, how to frame the kinds of questions which can be asked about an experience to make it more meaningful, how to look for connections and inter-relationships which might be relevant to interpret this experience. It is on these processes that the college will concentrate, which is why the freshness, the complexity, and impact of the experience which students often have is important.

2. that people, for many good sociological reasons, are often unaware that the urban environment of which they are a part is, in addition to being frustrating and beset with problems, also a tremendous resource for the enrichment of life. The major context of the experience to be examined in the college, then, is the same as the context of the students who will attend: the city, its museums, its galleries, its symphonies, its theatres, newspapers, social dilemmas, political structure and problems, its families, its people, its physical setting. The students will go out into the city to get common experiences, which can then be evaluated, reflected on, and discussed; they will examine the experiences they already have as family members, citizens, and workers.

With these assumptions and in view of the special rhythms and patterns of adult life, the activities of the college will consist of two major types of learning situations:

1. Out in the life of the city itself, at plays, concerts, museums, meetings;

2. Interpretive and analytic discussion sessions, often involving resource persons not attached to the program as faculty. The latter will be discussion sessions held at times when they will be most helpful and related to the field trip with which they are concerned, not necessarily on regular evenings of a week. They may consist of an evening meeting, a week-end residential retreat, or a one day session.

The center now feels ready to try out its college proposal on a short pilot basis, to see whether a theoretically developed curriculum will actually work. Northwestern University has agreed to try it out in cooperation with us, and spring of 1957 will be used for planning a program for a small group which will, we hope, begin to meet in the early fall. Northwestern is presently engaged in working out the difficult problems of selecting faculty, estimating financial requirements, and building a tentative curriculum which must, of course, be related to the specific Chicago scene of fall and winter, 1957.

The Queens College Seminars for Adults

In the fall of 1955, the school of general studies of Queens College in New York embarked on an experimental program whose dominant feature is that the student is built into the course in a way quite different from the traditional pattern of American higher education—he is required to share with instructors both the shaping and content and method. There are no preconceived contents, syllabus or method of instruction, save that a general over-all theme is set for each seminar (such as "Values Men Live By," or "The United States and Foreign Affairs") and that a predominant aim in method is to secure maximum involvement of each participating individual in the process of cooperative learning.

The College asked the Center for financial assistance to cover certain costs which related to the experimental nature of the program. With that assistance, it was possible to assign two staff members to each seminar as coleaders, and to secure the services of the staff member to act as neutral observer, to coordinate staff conferences, and to direct the necessary continuing process of evaluation. During the second year of the program, Center assistance permitted the development of special seminars to concern themselves with the methods to be used in the program.

A report on the seminars for general distribution will be available sometime during the coming year. It might be of some interest to the field, however, to have available a brief account of the rationale on which the program is based, and some of the procedures it followed. The following characteristics of learning experiences for adults were considered to be fundamental:

1. The experiences should be open-ended and flexible, enabling the interested adult to enroll for as many semesters as he wishes without

incurring the risk of repetitive waste in the case of registration, or the danger of fragmentary experience in the case of a one-semester enrollment.

What is required, therefore, is learning experiences so organized that they can do justice to the individuality of the adult and make it possible for the adult to use this individuality as a positive force in giving direction to his own studies and to the program in which he participates. One requirement would be that any particular course be open-ended. The individual may come one semester only, or a second, or a third, and if he chooses to come more than one semester, it need not be in an unbroken sequence.

2. The experience should be so organized that the enrollees themselves share with the instructors the shaping of content and method, and thereby become organically a volitional part of the course structure.

In this type of student-centered learning, it is intended to treat the student as a participating partner, rather than as a receptor, and to so structure both subject and method as to make it possible for the student individually and in the group to act as a determinant in what precisely is to be investigated and how it is to be handled. This (approach) would require a minimization of the conventional rigidities of both pre-determined, prescriptive syllabi, and classroom methodology.

This practice follows naturally from the view that the expected heterogeneity of student body requires a much larger individualization of approach. More importantly, it is an application of a primary characteristic of learning: that the individual feels himself directly and personally involved in the object and method of learning. It will be necessary, therefore, to build the student into the course structure in a way quite different from the conventional pattern of higher education.

3. The experiences should have as their point of departure the present condition of the world and man, and whatever the materials of study, whether the record of the works of the past, the recent present, or the visions and speculations of the future, they will be the means toward understanding the world of current living to the end that the students will be better equipped to share in shaping the course of the future.

Continuing education is here given a modus vivendi which is intended to come to grips with the dynamics of living in its most vital aspects—

human and material, social and individual, aesthetic and practical. This (emphasis) will assist the individual to expand his range of personal involvement with the currently evolving works of man—in the arts, in the human and natural sciences—because it is felt that the things that should matter most to the modern individual are the things that now are and tomorrow will become, and that the motivation for personal growth that is most conducive to this growth is compounded of the understanding of the forces giving direction to current living and of the involvement of the growing individual in shaping this direction. It is assumed that the adult seeking continuing education is concerned with finding and improving his role as a participant in the culture and not of being in the incurious role of the passive spectator.

4. The experiences should offer no artificial stimuli to achievement, nor intrinsic symbols of social recognition like academic credits, certificates, and degrees, but will depend for their appeal on mature interest in the specific tasks at hand and the desire to be assisted, through a meeting of minds, in a continuing process of broadening and deepening of interests, insights, and powers.

This program, then, is not one of delayed or belated education, but one of continuing adult education.

In 1955, two seminar groups in contrasting subject matter areas were scheduled and run. One was the Values Men Live By, the other The United States in Foreign Affairs. In the fall, 1956 semester, four were scheduled as well as a special training seminar for the instructional staff. A detailed description of the program and an evaluation of the experiences of presenting it for two years must await a complete report.

The enthusiasm of the students and the deep involvement of the instructional staff, however, speak well for the ultimate success of one of the most interesting of the current experimental efforts in liberal adult education.

The Leisure-Time Activities of Adults

In 1954 the Center gave a small grant to the University of Washington to enable it to undertake a study of the leisure-time activity of adults. The project was under the direction of Dr. Sidney S. Culbert of the University's Department of Psychology and was completed during the spring of 1955. The purpose of the study was 1) to increase the effectiveness of programming through more than an impressionistic notion of the motivations, needs, and aspirations from which evening school students are drawn, and 2) to discover whether the non-student group is identifiably different from the evening college group in any significant way. It should be noted that this was a study of leisure-time activities, defined as the major preoccupation which "seem to dominate those waking hours not used for the major occupational committment." The study largely ignored the vocational motivations which attract students to evening colleges and, insofar as possible, students were selected who were not enrolled for credit and whose major concern in college was not for vocational advancement.

Two separate groups were studied, one drawn from the evening college population, the other from the population of Seattle at large. Both were stratified random samples, based on sex, age, occupational status, level of educational attainment, marital status, and number of children. There were some interesting initial differences between the two groups. The average educational level of the two, for example, was about the same, but the range was strikingly different. In the non-student population there was a wide range running from little or no formal education to a Ph.D. Most of the evening college students, on the other hand, claimed at least some high-school education and usually a diploma, though few of them were college graduates and only one held a Master's degree. There were a larger proportion of single persons in the adult student body than there were among the non-students or in the general population. This was most noticeable in the 29 to 38 age range where 32 per cent of the student groups were single, as against 11 per cent in the non-student groups. Children appeared to be less of a deterrent than marriage; students had relatively as many children as non-students. The evening school had a much greater proportion of its students in a labor force than a non-school sample of the general population. Eighty-four per cent of the students were gainfully employed, as against 65 per cent of the non-students of the general population.

Findings:

Diversity of Activity: "Perhaps one of the most significant findings," according to Dr. Culbert, was the fact that patterns of leisure-time activity bear very few important ascertainable relationships, either relative to students as against non-students, or to the sub-groups such as age, sex, occupation, and education. The differences between individuals were enormous, but they were distributed randomly throughout many groups. For example, participation in intellectual activity—something of considerable interest to a dean—was as frequent among old as young, men as women, skilled workers as professional persons, non-students as students.

A few minor characteristic differences were discovered; men over 38 tended to be more interested in passive enjoyment than others, including older women. Women over 29 show a definite tendency to favor activities with either formal or informal social aspects.

The types of activity included: entertainment outside the home; a wide variety of recreation such as sports, travel, fishing, hunting, dancing, games, library, reading, taverns; creative or constructive work such as hobbies, carpentry or study; membership in a wide range of organizations; and such miscellany as parties, playing with children, shopping, loafing, radio-television, telephone conversations, church, and social betterment.

Modifiability of Activity. The types of activity which could not be given up because of social pressures and obligations fell into a wide variety of categories. When the respondents were asked what they would like to do if they had more freedom, some individuals wished they could do more of the same things they were doing. In many cases, however, they tended to mention different types of activity. A comparison of the two activity lists reveals only three items which are the same in both cases. (See page 39.)

Responsibility to family, home, job or society seemed to be the major reasons why people could not change their leisure time activities. In some instances, however, individuals could not think of any reason why they could not change, and two reasons why people were unable to [illegible]ertake new activities were lack of time or money.

Perhaps one generalization should be made concerning modifiability of activity. The greatest characteristic difference in regard to felt pressures preventing respondents from reducing their activities in certain areas was found among the four age groups.

Level of Aspiration. Individuals expressed the usual wide range of

Types of Activity Affected by Social Pressure and Obligations

Things you cannot cut down on because of social pressure	Things you want to do but cannot because of social pressure
Nothing	Nothing
Personal & Family	Personal
Recreation	Recreation
Church	Travel
Community Work	Hobbies
Professional or Social Status	Study
Maintenance of Home	Work and Services for others
Social Obligations	More of what I am doing
Most things; everything	

Passive enjoyment is defined as "activity requiring little or no initiative from the subject, involving little or no expenditure of energy and depending mainly upon external stimulation."

activities in which they desired improvement. In between "nothing" and "everything" there were ambitions to improve in hobbies, music, sports, home arts, recreations, social skills, volunteer work in organizations, specific academic subjects, and culture in general.

There are no other special aspects in connection with *level of aspiration* which need to be noted, but one finding may be worth repeating. Over six times as many non-students expressed general satisfaction with their attainment and skills in leisure-time activity. The desire for improvement on the part of students was openly stated or clearly detected in nearly every one of the interviews—and not only was the difference apparent, but there was surprisingly little overlap. This was one of the most important differences which was discovered between the two segments. Equally interesting, four times as many students as non-students emphasized a desire for improvement in social skills.

Readiness to Change in the Absence of Social Pressures: In planning hypothetical vacations, respondents mentioned many different activities with the usual wide range in type. Some would continue their present activities. Others suggested relatively prosaic plans such as go home and visit family; or loaf and rest. Others talked about travel, reading, study, more social life, sports, and creative or constructive activities.

To repeat the most significant finding in this area, there was a tendency for persons over 39 to be inconsistent. Activities which they claimed they were unable to undertake because of social pressures frequently were not included in their "vacation" plans.

Self Confidence. Differences in amount of confidence were great, but they were very difficult to interpret. For example, some times verbal expressions of confidence were clearly contradicted by the facts of the rest of the interview. In part, interpretations were based on "reasonable guesses" inferred from the interview pattern and from subjective estimates made by the interviewers.

In some cases, evidence was lacking or difficult to interpret; in others, there was no clear pattern of confidence which could be identified with a particular group. Nevertheless, several unmistakable tendencies were found. Perhaps the most significant one relating to the evening colleges was an indication that the student tended to be less self-confident than the non-student, but had more confidence in his potential capacity to learn new things.

Special Texts for Adults

One of the very first of the Center's projects was the development of special study and discussion material for adult classes. During its first year of operation 5 discussion guides were published and classes using them were experimentally run at a number of universities. In succeeding years other guides were prepared and distributed for use and criticism.[19]

Although these guides were extremely useful as attempts to develop models based on at least some hypotheses about what materials for adults should be, we never intended them as anything but experimental examples, and therefore never even tried for mass acceptance and distribution. It became quite clear that any general acceptance by evening college instructors of special study materials would depend on the existence of a marketing system which the Center had neither the resources nor the desire to develop. We remained interested, however, in any possibility for a large-scale change in study materials in the direction of greater appropriateness for the adult student but became convinced that any such change could be accomplished only in cooperation with those in the position of gatekeeper within the system of text production and distribution, the publishers.

---

[19] Discussion Guides
Our Modern Art: The Movies
Themes and Variations: An Invitation to Literature
Scientists at Work
Understanding Group Behavior
Ways of Mankind
Looking at Pictures: A Guide to Intelligent Appreciation
Analytical Reading—A Discussion Guide
International Political Behavior—A Discussion Guide

This year the Center has taken the first steps in exploring the conditions under which such cooperation might be established. A series of conferences has been held with several members of the staff of the publishing firm of Henry Holt and Co. who have shown a sympathetic and lively interest as a possibility of developing the university adult education field as a separate market, for which special texts would be produced and special distribution channels developed.

This cooperative venture is as yet in its very early stages but some progress can be reported. We have agreed to work together, as a test case, on the production of a special text for adult classes in child psychology. This subject was chosen as one providing the least risk of loss to the publisher, but we are also considering a philosophy text as well. The following steps are now planned:

1. An editorial committee will be formed which will include important people in the field of child psychology to suggest possible authors for the texts, to approve it when it is finally written, and to certify, by status of its members, its validity as a college text.

2. A second, and separate, committee will be formed which will have on it people who have had experience teaching adults in this general area or who have devoted considerable attention to the special nature of the learning situation of the adult student. This Committee we hope will be able to help us and the author plan the general approach of the text, the selection of materials that go into it, and any devices which will help make it useful for adults.

3. The Center and Henry Holt will jointly agree on an author, on the basis of suggestion from both of these groups.

4. The Center will do everything it can to help the author and the editorial planning committee work together and, if desirable, arrange a general session before work begins.

5. The Center will explore the potential market for such a text among the universities with which it has contact and work together with Henry Holt on reaching that market after the book is published. We already have the results of a questionnaire sent all AUEC and NUEA members asking for information on courses given in this general area.

Within a year or two we should have the beginnings of an answer to the question of the feasibility of developing adult education as a special market for publishers to aim at and whether cooperation with text book publishers is a useful activity for the Center.

FUTURE DIRECTION

One of the major tenets of the Center has been an insistence on maintaining an experimental and flexible approach. This is not to imply that we refuse to take a stand—that our activities are without direction. Rather, it means that when we look to the future, at the beginning of each year, we attempt to consider future direction in the light of our experiences. On the basis of the past five years, the direction which Center activity should take during 1957 seems fairly well defined. We believe there are seven major tasks which should dominate Center activity during the coming year.

1. Experimental Program in the Liberal Education of Adults. The Center continues to refuse to accept any single, inflexible definition of liberal education, but it believes that it can recognize a liberally educated man, and it is interested in continuing to stimulate programs which will help develop such a person. It believes that men can be liberally educated in a number of different ways, and therefore, the Center will cooperate with many kinds of programs and will continue to experiment with new and different approaches which appear likely to contribute to the liberation of adults. This will involve working with institutions of higher education wherever we can discover an interest in pioneering programs of liberal adult education.

2. Cooperation with Associations of Higher Education. Based on its past experience, the Center believes that one of the most effective ways for developing and maintaining relationships with institutions of higher education is through the national associations which represent the administrators of adult education. It also believes that other university-related associations for administrators or faculty provide another channel for influencing liberal adult education. Therefore, the Center proposes to devote a major proportion of its energies to maintaining existing relations with associations and to developing additional contacts with other associations which are directly or indirectly concerned with university-level education.

3. Improving Relations between Divisions of Adult Education and

the Total University. After five years, the Center is still convinced that one of the factors impeding effective liberal adult education is the problem of achieving greater acceptance and prestige for those participating in such activities in colleges and universities. Aware of this need the Center proposes to continue, expand, and search for new ways to increase understanding and acceptance of liberal adult education within institutions of higher education themselves.

4. Strengthening Leadership and Faculty in University Education of Adults. Past experience also suggests that one of the major needs in the field is that of increasingly involving faculty members in liberal adult education and of improving the quality of education carried on for adults. In this connection, the Center will continue to operate programs directly for faculty members involved in adult education and to develop programs, materials and documents which will help faculty members to appreciate the challenges in and the requirements for effective teaching of adults.

5. Clarifying Relations of Universities to Their Community. One major area calling for additional study, analysis and discussion is that of the relationship between the division of adult education and the community. Institutions of higher education are becoming more aware of the importance of relating themselves closely and constructively to the communities in which they are located. They realize both their responsibility to the community and the possibilities for public relations and promotional advantages of such community relations. Since it is primarily the divisions of adult education which will bear a major responsibility for community organization, the Center will continue to concern itself with the problems of how universities may better relate themselves to the real needs and problems of the communities in which they operate. Moreover, the Center will be especially concerned with the role of liberal education in university-community relations.

6. Expanding Field Work and Consultation. As a result of its preoccupation with liberal education for adults, the Center is in an enviable position for acquiring knowledge and understanding about such programs both within its family of universities and beyond. This brings an increasing responsibility to spread this information and "know-how" to the growing number of colleges and universities which are ripe for the development of addition programs in liberal adult education. To carry out this obligation the Center plans to devote more energy to field work and con-

sultation, using both its own staff and other qualified persons who are closely associated with the Center.

7. Communication and Publication. It has become increasingly apparent to the Center that there is need for and interest in learning more about new experiments in liberal adult education, about developing research in the field, and about basic philosophy and important policy with respect to liberal adult education. Interest in the timely Reports and Notes and Essays, issued by the Center, suggests that present publication and communication activities be continued and expanded during the next three years.

Publications of

THE CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS

The prices of Center publications, with exceptions noted, are:

Discussion Guides	**$1.00**
Reports	**Single copy free. Bulk rate quoted on request.**
Notes and Essays	**Single copy free. Extras $0.25 per copy. Bulk rate quoted on request.**
Offprints	**Single copy free**

Discussion Guides

Analytical Reading

***International Political Behavior.* $2.00**

***Looking at Pictures: A Guide to Intelligent Appreciation.* $5.00**

Our Modern Art: The Movies

Scientists at Work

Themes and Variations: An Invitation to Literature

Understanding Group Behavior

Ways of Mankind

Reports

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A Review of 1957

Center Activities and Projects

SYRACUSE UNIVERSITY LIBRARIES
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A REPORT

Center for the Study of Liberal Education for Adults
4819 GREENWOOD AVE. · CHICAGO 15 ILLINOIS

An organization established as the result of a grant from the Fund for Adult Education to work with the universities providing liberal education for adults

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56

THE CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS was established as the result of a grant from the Fund for Adult Education to work with the universities providing liberal education for adults. The official purpose of the Center is to "provide aid and leadership to the forces that can develop the evening college and extension movement into a more effective instrument for the liberal education of adults." Communications may be addressed to the Director, 4819 Greenwood Avenue, Chicago 15, Illinois.

Publications of the Center are listed on the back covers, with information as to how they may be obtained.

RESOURCES FOR EDUCATORS OF ADULTS
SYRACUSE UNIVERSITY

A REVIEW OF 1957

Observations and Assumptions about the
Field of University and College
Liberal Adult Education

and
A Report of Center Activities

SYRACUSE UNIVERSITY
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CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS
June 1958

58

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TABLE OF CONTENTS

Page

INTRODUCTION 1

PART ONE

Observations and Assumptions about the Field of University and College Liberal Adult Education 6

PART TWO

A. Development of Special Channels and Audiences . . . 22

B. Development of Curriculum Principles and Models . 35

C. Development of Administrative and Teaching Leadership 53

D. Development of Organizational Relationships 69

60

INTRODUCTION

Since its inception in 1951, the Center for the Study of Liberal Education for Adults has been a highly experimental and flexible organization. However, its field of operation and direction has from the outset been limited by two controlling criteria:

> One, the Center is concerned with liberal adult education
>
> Two, it works with institutions of higher education.

Within these limiting factors the Center has continually attempted to define for itself, as well as for the field, what is meant by liberal education; and it has broadened its relationships within the general field of higher education.

At the same time, the Center has pushed at the frontiers of substantive ideas leading to richer programs for adults; it has attempted to document new, important ideas in the field; it has experimented with varying formats, curricula and techniques, all based on some assumptions about the validity of these methods. We conceive our job as developing our knowledge of the philosophy and methods of liberal adult education and communicating this knowledge to the field from whom we have in large part gained it.

After six years of experience, we feel it important to present in some organized form those theories which appear to have validity for liberal adult education in institutions of higher education; during the coming year, members of the staff will devote much of their energies to examining these considerations so that the future tasks of the Center may be more sharply defined. Therefore, Part One of this Review of 1957 states in preliminary form some assumptions about the present climate and "readiness" for liberal adult education and how to take advantage of it. We hope that these comments will serve not only for further staff deliberation, but will also stimulate widespread discussion among those interested in liberal adult education in universities and colleges. Part Two of the Review summarizes Center activities of the past year.

It may be well to report that the Center's search for a working definition of "liberal adult education" continues, and although the staff will undoubtedly be further involved in such a search it seems appropriate at this point to report our present thinking about the meaning of "liberal adult education." In the newly issued Center brochure we say:

> The Center staff has no more been able to agree on a precise meaning for "liberal education" than have the members of the universities with whom it works. But the fact that the staff has generally been able to find common ground operationally and thus carry on a wide range of activities has not deterred it from a systematic exploration of the issues involved in the term "liberal." Such exploration has led to several conclusions, even if it has not led any further toward unanimity. Perhaps the most important of these is that however the various views of what is liberal may differ, they tend to agree generally that "the first orientation of a liberal education is toward man as man, not toward man as money-maker."
>
> But on such a philosophical base often rest two quite different educational structures. The liberal arts colleges translate the philosophy into one kind of program, and there is proven validity in the curricula of those colleges, curricula which concentrate upon areas of study traditionally found to be liberalizing: knowledge of the physical and biological world, of oneself and others, of man's achievements and his cultures, of his religious and philosophical heritage.
>
> The second major view takes the meaning of liberal to be not bodies of knowledge and skill, but the process of "liberating," which shifts the emphasis from what is studied to what happens to the individual who studies. Such a view suggests that liberation from ignorance is only one kind of freedom. Freedom from the bondage of an overly narrow perspective on life, strength to maintain individual autonomy against social pressures for conformity, these and other kinds of bondages indicate directions for liberal curriculum development.
>
> In its efforts to liberalize adult education, the Center has found that it must be highly flexible, shaping its goals somewhat to meet immediate situations, working toward these goals with different groups and institutions in different ways. It accepts without question the value of the traditional form of liberal studies, especially for undergraduates; but it considers the second general view, which emphasizes the liberating consequences of education, a more fruitful one for liberal adult education, more appropriate to the circumstances and timing under which adults seek continuing education.

At this period of national and international strain which is scrutinizing our entire educational system, we feel more strongly than ever that a sound liberal education program for adults as well as youth is essential for maintaining a free, intelligent society.

Our assumptions about liberal adult education have been divided into four major areas of activity:

1. The development of special channels and audiences to reach in more meaningul ways an increasing number of adults in liberal education programs.

2. The development of a systematic rationale for curriculum building and programming in the field of liberal adult education.

3. The further identification, involvement and development of leadership, both administrative and teaching in the field.

4. The further development of a climate of acceptance for liberal education and the maintenance of organizational relationships in the field of higher education which will permit the Center to operate effectively.

These four major areas of activity serve not only to organize the assumptions presented in Part One of this *Review* but also to structure Center tasks during the coming years.

Part Two of the *Review* summarizes briefly the following activities of the Center during 1957:

1. The Development of Special Channels and Audiences

A variety of experimental programs for specialist groups, including Center participation in programs for steelworkers, secretaries, journalists, teachers, and others.

A conference to discuss the rationale for liberal education programs for management, called by the Center at Gould House.

Formulation of plans for the first liberal education program tied directly to a community development project.

2. The development of a Rationale for Curriculum Building and Programming

Reaffirmation of Center policy to concern itself with regular credit programs, and several projects undertaken within the credit framework.

Some preliminary studies for more effective evaluation of informal liberal education programs.

First steps in examining the status of advanced-standing and accreditation examinations for adults.

Initiation of the much-discussed "Laboratory College" in co-operation with Northwestern University.

Final plans with Brooklyn College leading toward a book describing this project.

3. Identification, Involvement and Development of Leadership

Several faculty-development projects in evening colleges and extension departments.

The Minnowbrook Institute in Liberal Studies, possibly to become an annual Center activity in providing a liberal education experience for administrators in the field of evening colleges and extension.

The new visiting staff member program, initiated last year, and now a regular part of the program.

Continuing emphasis on leadership development in the form of the Fifth Leadership Conference, and grants to associations for regional leadership conferences.

4. Development of Climate and Maintenance of Organizational Relationships

The development of official relations with the NUEA and related field work activities, as well as the special conference for Conference and Institute Directors of NUEA institutions.

Continuing relations with the AUEC, participation in the 1957 AUEC program, and over 60 visits to AUEC institutions.

Increasingly active relations with the Association of American Colleges.

The specific proposal for a Clearinghouse—discussed frequently in the past but only authorized by the Board and the Fund in 1957.

Continuing and increased publications by the Center now being distributed to a wider audience, including presidents of the smaller liberal arts colleges.

The plans for a major study program involving the status of liberal education for adults in institutions of higher education.

* * * * *

I should like at this point to express my appreciation to some of those who have made it possible for us to carry on the Center program during 1957:

John Dyer, who retired this year as Chairman of our Board, but who during his 5 years of service as a Board member, made a major contribution to the Center's development;

Francis Horn and William Conley, who also retired as Board members this year, but who we hope will continue to give us their valuable advice;

The other members of the Board who willingly help us grapple with the Center's increasing responsibilities and tasks;

Joseph Alle Schaffner, the University of Chicago, and the FAE, all of whom have aided us in moving to more suitable quarters;

The officers and members of the AUEC and the NUEA who have at all times been understanding and co-operative, and upon whom we rely as a major resource for our activities in the field;

The staff and officers of the Fund for Adult Education, and especially Robert J. Blakely, for his continuing interest, understanding, and support;

The many individuals and institutions with whom we have been in contact during the past year, and from all of whom we have learned something of value for the task we are trying to do;

And finally, to the Assistant Director, the staff, and the consultants of the Center, who have adjusted to the problems of a new director, and have at the same time carried on an increasingly heavy program both at the Center and in the field.

A. A. Liveright
Director

PART ONE

OBSERVATIONS AND ASSUMPTIONS ABOUT THE FIELD OF UNIVERSITY AND COLLEGE LIBERAL ADULT EDUCATION

Important as it is to report factually on the various activities of the Center, it is probably even more important to look at the total scene, and ask some pertinent questions about it:

To what extent are American adults ready for liberal education? At what period—if any—in their lives are they especially interested in such education? Will they flock to liberal adult education programs on their own initiative, or must they be seduced into them? To what extent do recent community, political, and international developments make for an increasing concern about, and interest in, liberal adult education? How do institutions of higher education feel about liberal adult education?

During the past year, we at the Center have examined and discussed these questions, as a result of which we would like to suggest some observations relating to the readiness for liberal adult education. These observations are based on actual experience, and on data secured by Center staff from the following sources:

The Vassar Institute for Women in Business,

The Minnowbrook Institute in Liberal Studies for University Administrators,

The "Liberal Education Experiences" run for college presidents at Pugwach and elsewhere,

The Penn State-CSLEA-United Steelworkers Institute in Liberal Education for Union Officers,

The Liberal Education Graduate Program for Teachers at Northern Illinois University,

The Journalists Institute at the University of California, Berkeley, California,

The Summer Institutes at Estes Park run by the Fund for Adult Education,

Conferences with all universities operating liberal education programs for executives (University of Pennsylvania, Dartmouth, Williams, Wabash, Southwestern University, Pomona, Denver, Clark University, Aspen Institute),

Liberal Education Program for Federal Executives, University of Chicago,

Fine Arts Program, University of Chicago,

Michigan State University Conference for Institute Directors on Liberalizing Conference and Institute Programs,

Liberal education program, University of California at Los Angeles,

Women's Association program, ℞ for Suburbia, Cleveland College,

NYU Living-Room Learning program,

Visits to some seventy additional universities and colleges active in adult education.

READINESS FOR LIBERAL ADULT EDUCATION

OBSERVATION ONE THOSE ADULTS WHO HAVE ACHIEVED SOME VOCATIONAL, FAMILY, AND COMMUNITY STABILITY ARE NOT ONLY READY BUT EAGER TO PARTICIPATE IN ANY PROGRAM OF LIBERAL ADULT EDUCATION WHICH CONCERNS ITSELF WITH A DISCUSSION OF THE "WHY" OF LIFE, RATHER THAN THE "HOWS"; AND THESE ADULTS UNANIMOUSLY TESTIFY TO THE VALUE, IMPORTANCE, AND STIMULATION OF SUCH PROGRAMS ONCE THEY PARTICIPATE IN THEM.

Liberal education experiences which the Center has observed involving private secretaries, union officials, college presidents, business executives, and teachers indicate that as soon as initial hesitation about serious theoretical or aesthetic problems is overcome, older adults are eager to discuss values, to understand more about themselves and their world—as attendance records, degree of involvement, personal testimony, interest in subsequent seminars, and reports of observers all will indicate. And although adults with some experience in the liberal arts are the most likely to register for such programs, adults with little or no college background become just as rapidly involved and enthusiastic.

OBSERVATION TWO READINESS FOR LIBERAL PROGRAMS OF EDUCATION TENDS TO APPEAR IN MIDDLE LIFE RATH-

ER THAN IN THE EARLY YEARS OF ADULTHOOD.

Analysis of registrants in liberal adult education classes and of groups involved in specialist programs indicate that these programs usually attract adults in their late thirties or older,* which suggests that once the early years of realistic concentration on achieving vocational and family security are past, with positions in industry and community accepted, adults are ready to ask questions about who they are, what their purposes in life are, what values and standards they operate by. It is at this point that they are "ready" for liberal education, and at this point that recruiting efforts should be concentrated.

OBSERVATION THREE READINESS OF OLDER ADULTS FOR LIBERAL EDUCATION MAKES POSSIBLE PROGRAMS WHICH ATTACK IMPORTANT THEORETICAL AND ABSTRACT PROBLEMS OR BROADENING AESTHETIC EXPERIENCES.

Our experience indicates that adults are more than willing to deal directly and immediately with abstract problems and aesthetic concepts, instead of being led to them deviously and gradually. And although traditional teachers of undergraduates ask how it is possible to develop liberal education programs for adults which will have any impact in such brief periods as one or two weeks (they point to the sometimes dubious effect of a four-year undergraduate program), observations of these liberalizing experiences for adults and testimony of participants (both during and after the program) indicate that brief programs of sufficient power (see Assumption Eight) have an important impact on participants' attitudes toward themselves and ways of thinking.

OBSERVATION FOUR ALTHOUGH MANY OLDER ADULTS EXHIBIT POTENTIAL READINESS FOR LIBERAL EDUCATION AND ARE EASILY MOVED INTO ACTIVE PARTICIPATION, MANY WILL NOT VOLUNTEER UNLESS SUCH PROGRAMS ARE ESPECIALLY ARRANGED FOR THEM.

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*One notable exception is the programs of The American Foundation for Political Education, where participants tend to be younger.

Our experience with steelworkers and with management groups suggests that adults will frequently not of their own volition actually register for liberal programs, but will welcome them once they become involved. For example, it is doubtful that many union officers would voluntarily register for a course on "Values" or "Literature"; but once they are involved—through the inclusion of these courses in an on-going program to which they have some allegiance, they rapidly become enthusiastic.

It would appear that older adults with some college background are more likely on their own initiative to register for liberal programs than are adults with no college background; so that if we believe liberal education programs to be just as important and as stimulating for persons with no college training, special recruitment efforts for this group are necessary—perhaps through the groups, organizations, and associations to which they belong.

OBSERVATION FIVE ONCE ADULTS BECOME INVOLVED IN A LIBERAL EDUCATION EXPERIENCE THEY TEND TO PURSUE ON THEIR OWN THE INTERESTS WHICH WERE AROUSED; THEY ALSO CONSTITUTE A CONTINUING AUDIENCE FOR FUTURE PROGRAMS.

Follow-up data on various liberal seminars for adults and data gathered by several institutions support this observation. Additional evidence shows that individuals involved in one such program almost always are eager to repeat and extend the experiences through continuing or alumni seminars.

OBSERVATION SIX DESPITE ENTHUSIASM FOR AND CONTINUING INTEREST IN SUCH PROGRAMS, THERE STILL EXIST IMPORTANT UNSOLVED PROBLEMS OF FINANCING.

Most residential liberal education programs (those for steelworkers, secretaries, deans and directors, college presidents, business and federal executives) operate with some special funds provided by the sponsoring organization; in almost no instance (except the Lake Arrowhead liberal education week-ends) do participants bear the full cost of the program. There is, however, indication that many who participate in one such experience are willing to cover expenses for a subsequent program (deans, college presidents, secretaries). More consideration must be given to the rationale and validity of present financing methods and to additional sources for financing.

OBSERVATION SEVEN PRESENTLY EXISTING NATIONAL AND INTERNATIONAL TRENDS PRODUCE A CLIMATE WHICH IS CONDUCIVE TO PARTICIPATION IN LIBERAL ADULT EDUCATION EXPERIENCES.

At the national level, questions raised by such books as The Lonely Crowd and The Organization Man strongly challenge present trends toward conformity and emphasize the need for individuality, imagination, autonomy and non-conformity. The decreasing concern with "McCarthyism" and "thought-control" similarly encourages programs which tend to stress individual values.

Recent scientific developments, concerns about "bigness" and an individual's distance from decision-making raise questions about the relative place of the "specialist" and the "generalist" in American society. There is an increasing interest in the need for "generalists" in positions of major importance and responsibility, and an accompanying realization that broad liberalizing educational programs are required to move adults in that direction.

OBSERVATION EIGHT LARGE INDUSTRIAL ORGANIZATIONS OF BOTH MANAGEMENT AND LABOR INCREASINGLY DECRY THE ABSENCE OF INDIVIDUAL INITIATIVE, OF BROAD-GAUGED GENERALISTS, OF IMAGINATION IN LEADERSHIP; AND THEY ARE INTERESTED IN PROGRAMS WHICH WILL STIMULATE INSIGHT AND IMAGINATION.

The recent development of a limited number of liberal adult education programs for top-level executives and management (in both industry and government programs at Pennsylvania, Dartmouth, Williams, Southwestern, Pomona, Wabash, Clark, University of Chicago) testifies to the interest of industry and the government; while among unions, the United Steelworkers of America have already moved in this direction, and other unions are becoming interested.

OBSERVATION NINE AN INCREASING NUMBER OF UNIVERSITIES, BECOMING AWARE OF READINESS FOR LIBERAL ADULT EDUCATION, ARE ESTABLISHING PROGRAMS IN THIS AREA. AMONG THESE ARE SMALL LIBERAL ARTS COLLEGES AS WELL AS LARGE URBAN AND LAND-GRANT COLLEGES.

Field visits by CSLEA staff members during the past year indicate that many evening colleges and extension departments which formerly participated only marginally or not at all in liberal education programs are becoming increasingly interested in them. An increasing number have submitted projects, and many more have asked for consultation and materials to assist them in expanding such programs.

At the same time, the smaller liberal arts colleges realize that in view of their emphasis on the liberal arts they have a special contribution to make in the liberal education of adults. As these colleges combine their basic rationale with an economic need to use their facilities on a year-round basis, there may well be an active burgeoning of liberal adult education programs offered by such colleges. Response to recent Center publications distributed to some 700 college presidents adds evidence for this observation.

OBSERVATION TEN UNDERLYING ALL OF THESE FACTORS IS A NATIONAL CONCERN FOR OUR EDUCATIONAL SYSTEM, ITS STRENGTHS AND ITS DEFICIENCIES; THE FUTURE OF AMERICAN EDUCATION IS IN THE BALANCE. VITAL DECISIONS ABOUT THE KIND OF EDUCATION, BY AND TO WHOM IT IS OFFERED, AND AT WHAT PERIOD IN LIFE, MAY WELL BE MADE IN THE VERY NEAR FUTURE.

The stark realization dramatized by Sputnik that the Soviet educational system can complete with ours has shocked the United States into re-examining this country' s educational enterprise; present educational programs and responsibilities are being mercilessly scrutinized by government, and by private and foundation councils and committees; plans for reorganization are certain to be forthcoming in the near future. The importance of liberal education in maintaining a democratic society and the potential readiness for it on the part of many adults must be emphasized so that liberal adult education will become a basic part of the future's educational strategy.

IN SUMMARY, THEN, IT IS OUR OBSERVATION THAT THERE IS A GROWING READINESS ON THE PART OF OLDER ADULTS AND INSTITUTIONS OF HIGHER EDUCATION FOR A MARKED EXPANSION OF ADULT LIBERAL EDUCATION PROGRAMS. THIS READINESS IS BUTTRESSED BY INTERNATIONAL EVENTS WHICH CALL FOR SUCH LIBERAL EDUCATIONAL EXPERIENCES AND BY A CLIMATE WHICH MAKES POSSIBLE A BASIC RE-EXAMINATION OF OUR TOTAL EDUCATIONAL STRUCTURE.

How We Can Take Advantage of The Readiness

Those of us who are dedicated to spreading liberal adult education must make the most of this readiness. We must be willing to propose workable assumptions about the kind of liberal education which will be effective, about circumstances under which education can be maximized, about how groups can become increasingly involved, about the rationale for effective curricula, about the kinds of changes which can be effected in students. We must also be willing to do research and make scientific inquiry about the effectiveness of our programs in effecting the changes which we suggest are possible.

The assumptions below attempt both to crystallize the impressions and findings of the Center staff in more than five years' experience in the field and at the same time to suggest major areas of future activity and investigation for the Center and the field of liberal adult education.

A—ASSUMPTIONS RELATING TO THE DEVELOPMENT OF SPECIAL CHANNELS AND AUDIENCES

ASSUMPTION ONE ALTHOUGH MANY OLDER ADULTS EVIDENCE POTENTIAL READINESS FOR LIBERAL EDUCATIONAL EXPERIENCES, THIS READINESS IS OFTEN BELOW THE SURFACE AND MUST BE APPEALED TO IN SPECIAL WAYS.

Mores and patterns of many in our society are such that only a few upper-middle class persons whose undergraduate liberal arts education has been continuously utilized will make a major effort to become involved in liberal educational activities; for many others, for whom liberal education often seems remote and esoteric, universities and colleges must devise special recruiting programs, and investigate effective devices for such recruiting.

ASSUMPTION TWO EXPERIENCE SUGGESTS THAT ONE OF THE MOST EFFECTIVE WAYS FOR INVOLVING ADULTS IS AN APPEAL MADE THROUGH ORGANIZATIONS AND ASSOCIATIONS TO WHICH MANY ALREADY BELONG.

Leaders of these organizations and associations are often aware of their members' need for more generalized educational experiences and may be able to interpret such needs in realistic terms. Too, since such groups are often in the habit of meeting regularly, perhaps for vocational purposes, a shift to a liberalizing program can be made fairly easily. Finally, where effective communication between the members of a group has already been developed, discussions of values, philosophy, or the creative arts may be more quickly initiated than with heterogeneous classes.

ASSUMPTION THREE AN EFFECTIVE BUT LITTLE USED METHOD FOR INVOLVING ADULTS IN LIBERAL EDUCATION EXPERIENCES IS THE INTRODUCTION OF LIBERAL EDUCATION CONTENT INTO ON-GOING INSTITUTES AND CONFERENCES.

Evening colleges and extension departments offer thousands of short-courses, institutes and conferences to thousands of adults every year, and very few include any broad liberalizing education content. The possibility of including such content was discussed at some length at the Michigan State University Conference for Conference and Institute Directors sponsored jointly by this division of the NUEA and the Center. There was considerable, though not unanimous, feeling on the part of these directors that liberalizing experiences could be introduced directly into such conferences through more effective use of the liberal arts faculty, and through judicious use of the "background" art and lending libraries of residence centers.

ASSUMPTION FOUR

OLDER GROUPS OF ALUMNI PROVIDE AN EXCELLENT POTENTIAL AUDIENCE WHICH IS BEING INCREASINGLY CONSIDERED BY INSTITUTIONS OF HIGHER EDUCATION.

Although most colleges and universities talk about the importance of continuing education and stress the university responsibility to the education of its graduates, few universities are actually carrying on such programs. Discussions with several universities suggest that special liberal education programs for graduates of 25, 30, and older who ordinarily return to campuses for reunions might become a major technique for fulfilling this responsibility as well as for increasing alumni loyalty to the university itself.

ASSUMPTION FIVE

AN UNDEVELOPED AREA FOR INTRODUCING LIBERAL EDUCATION CONTENT INTO ADULT EDUCATION IS THE REGULAR CREDIT CLASSES NOW BEING OFFERED BY THE EVENING COLLEGES AND EXTENSION DEPARTMENTS.

Several evening college deans with whom we have discussed the problem of spreading liberal education content and experiences feel strongly that considerably more can be done to liberalize on-going programs in areas such as engineering and business or in semi-vocational programs. Such liberalizing can be approached through a core-curriculum such as that now being developed at Northeastern University for BBA candidates, or through faculty-development programs which attune faculty to the liberal education potentialities of the courses they are now offering. Experimentation with inter-disciplinary or integrated credit and certificate programs might well open up one of the most fruitful areas for further expansion of liberal adult education.

ASSUMPTION SIX

ONE OF THE BEST METHODS OF RECRUITING FOR LIBERAL ADULT EDUCATIONAL PROGRAMS IS DIRECT WORD-OF-MOUTH PUBLICITY.

Despite the lack of adequate tests to indicate basic results of liberal education experiences, all testimony points to the enthusiasm of the individuals who have been involved in them. This enthusiasm is evidently contagious and in many cases has been passed on to friends and coworkers. It would seem that such support for liberal education programs might be used as a basic recruiting device.

B—ASSUMPTIONS RELATING TO THE DEVELOPMENT OF A SOUND AND SCIENTIFIC RATIONALE FOR CURRICULUM-BUILDING

ASSUMPTION SEVEN EFFECTIVELY PLANNED AND OPERATED LIBERAL ADULT EDUCATION PROGRAMS APPEAR TO BRING ABOUT IMPORTANT BEHAVIORAL CHANGES IN PARTICIPANTS, ESPECIALLY IN AREAS SUCH AS DECISION-MAKING AND EXAMINATION OF VALUES; AND IT SHOULD BE POSSIBLE TO SECURE SYSTEMATIC EVIDENCE ABOUT SUCH CHANGES PROVIDED THAT PROGRAM OBJECTIVES ARE MORE OPERATIONALLY STATED AND INSTRUMENTS ARE DEVELOPED TO TEST THEM.

Personal testimony secured from groups as different as business executives, union members, and college presidents suggest that one of the major values of liberal education programs is their aid to the process of decision-making. We have as yet no reliable indicators for proving the extent of this outcome, since although most programs of this kind have set forth objectives, they are so vaguely stated that they do not lend themselves to reliable determination of achievement of objectives.

If we are ever to prove the effectiveness of liberal education experiences, an effectiveness in which we strongly believe, we must define objectives carefully and both develop and use sound instruments for measurement.

ASSUMPTION EIGHT IF LIBERAL EDUCATION PROGRAMS ARE TO BE TRULY EFFECTIVE IN PROVIDING FOR SOME INDIVIDUAL SELF-EXAMINATION AND RE-APPRAISAL THEY MUST INVOLVE PARTICIPANTS AT BOTH EMOTIONAL AND INTELLECTUAL LEVELS.

Interviews with participants in various kinds of programs suggest that where there has been a real carry-over from the program, there has been in it some basic self-examination or some emotional involvement as well as the purely intellectual experience. The manner in which participants describe these experiences varies, as does the stimulus for emotional involvement. But what such involvement actually is, how it can be generated and how it should be varied must be further examined so that we can determine how such experiences can be effectively built into a program.

ASSUMPTION NINE TO BE TRULY EFFECTIVE, PROGRAMS MUST BE CONCEIVED AND PLANNED FOR ADULTS WITH CONSIDERATION GIVEN TO THE SPECIAL FACTORS OF ADULTHOOD EXPERIENCE, MOTIVATION, AND TIME-PERSPECTIVE.

Experience in program planning indicates that the ordinary undergraduate approach of providing discrete areas of information is not generally suitable for sound adult programs. Special planning of programs for adult needs and differences must be provided through major emphasis on a few basic concepts, on use of an adult's experience, on greater reliance upon discussion. There is need for further analysis of adult differences and their implications for planning learning experiences.

ASSUMPTION TEN LIBERAL EDUCATION PROGRAMS FOR SOME ADULTS CAN EXAMINE DIRECTLY IMPORTANT CONCEPTS AND NOT CONCERN THEMSELVES WITH MOVING ADULTS GRADUALLY FROM WHERE THEY NOW ARE TO WHERE THEY MIGHT BE.

Throwing members of a group immediately into the waters of theoretical discussion seems to work well; adults develop their own relationships between theory and practice, and need not be led tortuously to an examination of abstract concepts. In residential situations, where adults have more of less irrevocably committed themselves to a week's stay, the sudden immersion works well, and allows the first shock to be overcome by the end of the week; but whether such immediate attention to problems of theory works in programs which meet only once a week and provide students with considerable opportunity to drop out remains to be seen.

ASSUMPTION ELEVEN PROGRAMS MAKING USE OF RESIDENTIAL SETTINGS, WHICH REMOVE ADULTS FROM THEIR IMMEDIATE CONCERNS AND RESPONSIBILITIES, SEEM MOST EFFECTIVE IN MAXIMIZING THE LIBERAL EDUCATIONAL EXPERIENCE.

In a residential situation, members of a group tend to concentrate on concepts and ideas, with sufficient time to examine the concepts in depth; freed from the consideration of immediate operational necessities, they have time to reflect upon the ideas and discuss them with others going through the same experience. Since all of these factors appear to maximize the learning experience, the importance of residential factors, the degree to which short residential situations can be combined with on-going evening programs, and how such residential experiences can be broadened after the participants return to their home communities are areas which require further investigation.

ASSUMPTION TWELVE ONE OF THE GREATEST FAILURES IN PRESENT PROGRAMS IS INSUFFICIENT PLANNING FOR FOLLOW-UP BEYOND THE COMPLETION OF THE COURSES.

Almost all liberal adult education programs state that one of their major goals is to stimulate individual participants to continue the educational process on their own. Much is said about individual development and self-examination, opening doors, and further growth. Yet most programs make little or no provision for follow-up. They rarely provide for contact with individual students after the program is over, nor do they offer participants any guidance or tutorial service to encourage continuation of the learning process which has begun. A residential situation may be ideal for a first exposure to liberal adult education, but some follow-up must be planned for helping participants to continue the educational program when they return to their homes. But if present liberal education programs and institutes for adults are to be really effective, considerably more experimentation with various devices for follow-up must be encouraged.

ASSUMPTION THIRTEEN PROGRAMS WHICH USE EXPERIENCES AVAILABLE TO ADULTS IN AN URBAN SETTING AND RELATE

THESE EXPERIENCES TO BASIC CONCEPTS MAY WELL PROVIDE ONE OF THE MOST EFFECTIVE FORMATS FOR LIBERAL EDUCATION.

Preliminary experience in developing the "Laboratory College" suggests a unique and extremely valuable approach to liberal adult education. Additional experiments and careful evaluation of the impracts of such programs are required before this assumption can be tested.

ASSUMPTION FOURTEEN THERE IS A NOTICEABLE, IF STILL LIMITED, RENAISSANCE OF INTEREST IN ARTS AND CULTURAL PROGRAMS BY ADULTS FROM BOTH URBAN AND RURAL AREAS.

Testimony from a number of persons in the evening college and extension field suggests that programs in theatre, writing, painting, and music appreciation appear to be on the increase. The development of the NUEA Arts Committee is an indication of increased interest in this area, as is the Wisconsin Extension Division's publication of Arts and Society. This germ of interest might well be actively nurtured by both urban and extension institutions of higher education as one effective aspect of liberal education programs for adults.

C—ASSUMPTIONS RELATING TO THE IDENTIFICATION, INVOLVEMENT, AND DEVELOPMENT OF LEADERSHIP

ASSUMPTION FIFTEEN REGARDLESS OF THE FORMAT OR LOCATION SELECTED FOR A LIBERAL EDUCATIONAL EXPERIENCE, THE TEACHING STAFF MUST SPECIFY PROGRAM OBJECTIVES AND SUGGEST THE KIND OF TEACHING EXPERIENCES.

Although members of specialist groups can and should be involved in early program planning, so that insights about the particular group can be gained from them, the basic responsibility for determining goals, content, and methods should fall upon staff members of institutions of higher education who operate the program. Teachers and program planners cannot abdicate their responsibility for creating educational objectives, or for planning program content and method to achieve them; and although it is true that there are many paths toward the liberal man, the teacher has the major responsibility for pointing out what these paths should be. Group deliberation and a democratic process may undoubtedly heighten the impact and effectiveness of a program, but it is doubtful whether the goals, objectives, or the methods to be used should be determined primarily by the group. This is an educational responsibility and it must be assumed by the educators.

ASSUMPTION SIXTEEN TRULY LIBERAL EDUCATIONAL EXPERIENCES SHOULD MAKE MAXIMUM USE OF REGULAR LIBERAL ARTS FACULTY ON THE CAMPUS.

Our experience in such diverse institutions as Northern Illinois College, Penn State, Washington University, Syracuse University, the University of Washington, and Hunter College suggests that on every campus there is a small group of teachers in the liberal arts faculty who are eager and able to help in developing imaginative liberal education programs. Not only do these men and women have the knowledge, experience and ability; in every case they have welcomed the opportunity to experiment with new programs and new formats for adults. It is of course true that not every undergraduate teacher can or will participate in such programs, but there appear to be some on every campus who will; those who do are uniformly enthusiastic about and challenged by the experience. However, to make effective use of such faculty, they must be sufficiently well briefed about the group they are to work with, about the special problems of working with adults and about special planning concerns.

Increasing use of such faculty in these programs may be extremely effective for integrating adult education into the university and in graining academic status for adult education activities.

ASSUMPTION SEVENTEEN TEACHERS WHO HAVE PROVEN THEMSELVES TO BE GOOD TEACHERS OF YOUTH ARE NOT NECESSARILY GOOD ADULT TEACHERS. CONSCIOUS EFFORTS MUST BE MADE TO IDENTIFY THE CHARACTERISTICS OF GOOD ADULT TEACHERS, TO IDENTIFY THEM ON CAMPUSES AND TO TRAIN ADDITIONAL FACULTY.

If campus faculty are to be used in such programs it is important to select only those teachers who are willing to admit the need for a different approach to adults, for different materials differently arranged, for considerable discussion and participation. Unless a faculty member looks upon such teaching as a challenging and exciting experience, he should not be considered for such an assignment. In addition, faculty training and development programs must be encouraged; regular faculty must be paid in accordance with regular standards, and adult teaching activity must be considered important by the administration.

ASSUMPTION EIGHTEEN ONE OF THE MOST EFFECTIVE WAYS OF DEVELOPING A LEADER'S COMMITMENT TO LIBERAL ADULT EDUCATION IS TO INVOLVE HIM IN LIBERAL EDUCATION EXPERIENCES.

Direct experience last year in operating the Minnowbrook Institute for Deans and Directors as well as reports by the Association of American Colleges on their Intellectual Life Conferences suggest that liberal education experiences for the educational leaders provide one of the most effective ways of securing a commitment to liberal education, which would suggest an expansion of liberal education institutes aimed directly at these administrators.

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If the suggested readiness for liberal adult education is to be effectively maximized it is important that we in adult education stimulate the kind of systematic examination and research which will permit us to state more operationally what we are trying to do; to know more realistically why we are doing it; and to test our results. We do not propose a rigid, mechanist, impersonal testing. We do not propose that the future of liberal adult education be relegated to calculating machines rather than to educators with insights. But we do propose the need for more effective organization and use of present data.

Clearly, the foregoing statements of observations and assumptions about the field of university and college liberal adult education raise more questions than they answer. But they do, we hope, suggest—without delimiting—the broad areas in which the Center must operate, and propose the kinds of investigation and activity which must be our major concern. Within this broad framework of observations and assumptions the staff of the Center will during the coming year attempt to pin-point more carefully the specific tasks on which to place major emphasis in the future; at the same time, the Center realize that new research emphases must not interfere with our past emphasis on experimentation, innovation, and stimulation of new ideas.

The thinking of the administrators and teachers in the field of liberal adult education will always be welcome—their ideas and thinking are a "must" if the Center are to carry on a realistic and meaningful job.

PART TWO

REPORT OF ACTIVITIES

DEVELOPMENT OF SPECIAL CHANNELS AND AUDIENCES

Earlier exploratory work undertaken by the Center on the possibilities for working with already existing organizations in planning liberal education programs is now complete; and reports are either available or will be shortly on the Vassar Institute for the National Secretaries Association,[1] the special course for teachers developed with Northern Illinois State College, and the seminar for journalists at the University of California. Some of the possibilities which open up as a result of this collaboration with associations are described in this section in the notes on what the National Secretaries Association has done since the Vassar Institute.

Our experimentation with audience-finding has, in the meanwhile, taken several new turns, one of the most important of which was a September meeting of directors of Conference and Institute programs for state extension divisions, to explore the potentialities for liberal education of the large-scale, mainly vocational, educational conference programs already in existence.[2]

We also moved toward getting evidence of readiness in other kinds of specialist groups—for example, several universities appear to be interested in attempts to frame special programs for physicians, though their plans are still in very early stages. More concretely, the Center is devoting considerable energy to liberal education for both management and labor groups. A report of the conference on liberal education for management, held at NYU's Gould House in September, is included below, and

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1. Marilyn Vaughan, The Vassar Institute for Women in Business. (Chicago: CSLEA, 1957).

2. Liberalizing Conference and Institute Programs, a report of the Conference Supervisor's Workshop, Michigan State University, September 9-11, CSLEA, 1958.

several publications for spring release are in preparation.[3] An account of our co-operative development with the United Steelworkers on special liberal programs for unionists is summarized here, and a broader labor program is now in the planning stages at UCLA.

Still another direction for exploration is the development of special programs for community leaders. Seminar plans are now underway for a selected group of Washington community leaders who have been involved in community development programs of the University of Washington; and a three-week summer institute is being established at Rhode Island University for people active in community life throughout the state. Brief accounts of both of these plans are made in this section.

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RESULTS OF THE VASSAR INSTITUTE

The Vassar Institute for Women in Business was held at Alumnae House, Vassar College, Poughkeepsie, New York, August 5-19, 1956. The 28 participants were holders of the Certified Professional Secretary certificate conferred by the Institute for Certifying Secretaries, a department of the National Secretaries Association (International), and they were the pilot group for a residential experiment in teaching liberal arts to highly trained and experienced specialists.

The Center has been interested to observe the effects of the Institute upon the individuals who were there and upon those individuals who were not, but whose programming experiments result from it. The idea of special liberal education for women seems to have spread in recent months considerably beyond the secretaries, although there is of course a continuing activity among them as a specific group. At some universities, however, there is interest in combining various women's groups in liberal education experiences—for example, bankers and credit women at one institution. At another university there are plans for an advanced management program for women executives: two-thirds of the program is to be vocational, but one-third of it is to be liberal education.

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[3] New Directions in Liberal Education for Management is now at press, and an essay on the objectives of such management programs is in preparation.

The most dramatic results still seem, however, to be in the variations with which the secretaries in various parts of the country approach such a learning experience, as the summary statements below will make clear.

Effects on Alumnae

Since the Vassar experience a number of the students have enrolled in courses in liberal arts at the universities and colleges in their home communities; others have organized discussion groups in literature and the arts among their friends, and as a group, the alumnae have continued to main their identity as follows:

a) The Alumnae Newsletter, which keeps the group informed of interesting items in their lives;

b) Enrollment in a correspondence course in man and his behavior with Dan Malamud, who taught such a course at the Vassar Institute;

c) An Alumnae course of four or five days preceding the annual meeting of the NSA in Minneapolis, July, 1958. This course, the theme of which is "Man's Vision and His Values" is being conducted at a residential site on the outskirts of Minneapolis by the University of Minnesota, and it is paid for entirely by participants.

Effects on the Association

On a national level, the Association has conducted its own Institute in co-operation with Michigan State University at its Gull Lake residential site during the summer of 1957, and another institute of a similar nature is planned for the summer of 1958 at Gull Lake. These institutes are under the direction of the Association's academic consultant, who is a member of the faculty of Michigan State University.

On a local level, the University of Louisville, in its evening college, has been conducting a non-residential Institute of a semester's duration for members of the NSA in the area. The University of Denver has reached an agreement with its local NSA chapter to sponsor jointly an institute in liberal studies for secretaries, planned for its initial functioning in the fall of 1958. The latter will attempt to combine evening programs with residential week ends.

Other Institutions

The University of Akron has begun a non-residential institute for women in business as a companion program to their Institute for business men. Syracuse University has been in consultation with credit women and other women in business in the area in an attempt to develop a residential summer program at one of their Adirondack Centers. Rutgers University has interest in developing a residential seminar, but plans for it are only tentative.

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LIBERAL EDUCATION FOR EXECUTIVES

During the past few years the Center has devoted considerable attention to liberal education for specialists—to those individuals whose education and training has been largely vocational or specialized. In some cases our participation has been active; in others, we have restricted ourselves to observation and report. The latter has been our major role in the area of liberal education for executives.

Ever since the original experiment in liberal education for executives at the University of Pennsylvania, interest and programs have multiplied; but in many instances there was little or no exchange of information regarding the various projects which were developed all over the country. To this situation the Center believed it might make two immediate contributions: one in the area of communication and the other in providing an opportunity for those involved to exchange ideas on the question, "Why liberal education for executives?" At about the same time, the Fund for Adult Education was reaching similar conclusions; and although each organization has continued to work independently, there has been close collaboration.

A first contribution, made by the Fund, consisted of a publication called Toward a Liberally Educated Executive. This fine collection of thoughtful articles was sent to the Center mailing list, and it has been given much wider distribution to thousands of business leaders and educators. The response to this volume of essays has been most enthusiastic. A second effort at communication will be a Center publication, New Directions in Liberal Education for Executives, to contain a description of all programs that were in operation up to the end of 1957. Scheduled for release in March, it will be circulated to both Fund and Center mailing lists.

Finally, in October 1957, the Fund and the Center sponsored a small conference at Gould House, Ardsley-on-Hudson, New York. It was attended by most of the educators who have been directing programs in liberal education for executives and by a number of businessmen who have been involved in one way or another. The meeting had two major purposes, first of which was still another attempt to increase the exchange of information among those involved in the field. For the first time, individuals intimately connected with programs of liberal education for executives had a chance to meet and discuss what they were doing and thinking.

A second, and much more difficult, objective was to probe a little more deeply into the theoretical issues which underly the rationale for liberal education as part of management development. At the Center, we have been a bit uneasy lest the increasing popularity of liberal education for executives result in the mere multiplication of programs without the formulation of a theory for its place in management development. This uneasiness is not lack of faith, but a belief that the expectations of both manager and educator regarding what liberal education will accomplish must be made very clear.

Meeting for two and one-half days, the participants wrestled with the question, "Why liberal education for executives?" approaching it from the two perspectives of management and university. Businessmen tried to indicate the desirable qualities they believe a good executive should possess and which they hoped might be developed by liberal education; academics attempted to identify the attitudes, behavior, ways of thinking, and general impact that should result from a liberally educative experience. It is not surprising that the group did not resolve the issue; rather, it is encouraging that the discussion progressed as far as it did. The two points of view are summarized in the chart below; and three points should be made about the outcomes of the conference:

1. There actually appears to be considerable coincidence be-

tween the objectives of businessmen in this aspect of management development and the outcomes which academics expect from a liberally educative experience.

2. The deliberations crystallized a number of important issues and thus paved the way for further development of the liberal education field as part of management development.

3. Individual participants agreed that the opportunity to test and exchange ideas regarding their theories of liberal education for executives was helpful for their own program development.

SUMMARY OF CONCLUSIONS REACHED AT GOULD HOUSE

October, 1957

A good executive:

1. Should have breadth of understanding that transcends the immediate and includes tolerance for contrary opinions.
2. Should be able to set goals for himself and his organization that require some effort to achieve.
3. Should be able to see people as ends as well as means.
4. Should have feelings of responsibility that transcend his immediate duties in his business enterprise.
5. Should know what his values are and be conscious of them when he makes a decision.
6. Should have breadth of view toward life and his community that transcends business activity.
7. Needs an opportunity for intellectual regeneration to bring release from the tension and pressures that accompany modern business.

A liberally educative experience:

1. Should direct the individual toward the acquisition of knowledge that is part of the accumulation of the liberal disciplines.
2. Should increase an individual's skill in disciplined thinking that is crucial to the intellectual processes developed by formal education.
3. Should increase the ability to discriminate among values.
4. Should develop individual potentialities in the sense that it should liberate that segment of man's intellectual creativity which adults often keep imprisoned.
5. Should increase the sophistication of an individual's esthetic experience.
6. Should produce a man refreshed and recreated.
7. Should produce a man who is more tolerant toward ideas and viewpoints of others.

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STEELWORKERS INSTITUTE IN LIBERAL EDUCATION

The Steelworkers Union and Penn State University have for the past eleven years been conducting annual one-week institutes on the campus of the University, where local union officers and members are provided training and understanding on the functions and operation of union affairs. Those coming the first year discuss the steelworker in his relationship to the union and through it with the employer; those returning a second year discuss the steelworker and his relationship with the community and with government through his union; the third-year program is directed at leadership development by striving to develop tools and skills in speaking, in writing and in discussion leadership.

It was decided to add during the summer of 1957 an experimental fourth-year program in the field of ideas and values, and the co-operation of the Center was secured in planning and staffing this program of liberal education. Two groups, approximately twenty in each and consisting of local union officers returning to the Penn State campus for the fourth year, spent one week in reading and in discussion of problems that generally were unrelated to their immediate concerns as union officers.

The major goal of the Institute was to stimulate participants to think intelligently and critically about themselves as individuals and as members of an industrial society. It was hoped that the one-week experience would open new areas of thought and develop greater understanding of the basic values by which men live and which are important to them as individuals, as union officers, and as citizens.

Two subjects were discussed each day: literature and public issues. Through discussion, readings, and recordings, students examined values as expressed in literary works and as underlying a number of important contemporary public issues. Through the expression of values in literature, the group sought to define the good individual as an ideal and to contrast and compare his behavior with that of members of the group and with that of people they met in everyday life. Through studying the relationship between a system of values and public issues, the group sought to define the good society as an ideal and to examine the ways in which it differs from and approximates contemporary America.

In the class on literature, participants read and were read short stories by Ernest Hemingway and that author's The Old Man and the Sea; and poems by Robert Frost, Carl Sandburg and Dylan Thomas. In each case participants were asked whether they liked or disliked a work and what reasons they could advance for their opinions, and during the spirited discussion that followed, the instructor did not attempt to relate expressed feelings and reactions to union concerns. It was unnecessary to do that—the husband in Frost's "Death of the Hired Man" reminded one steelworker of a boss he had worked for; the sharks that ate Hemingway's old man's fish became, for a few, a more or less accurate picture of some of the worst representatives of management, and there were other similar reactions.

The course on public issues dealt with issues in which the group seemed particularly interested, but the primary focus of the course was not in any detailed and specific sense upon discussion of these or other issues but rather upon the grasp of the complexities of two concepts that are central to an understanding of many issues in the political, economic, and social realms.

The instructor in this course attempted to lead the discussion away from the particular manifestations of any issue toward an understanding of the concepts of power and of morality. Students were asked to consider such problems as the meaning of power, power as a means and as an end, the love of power and its uses; the meaning of morality, its sources, and the conflict and contradiction between individual morality and the morality of individuals in positions of leadership; and finally, the conflicts that may arise between the requirements of power and those of morality.

Each class met for a two-hour period each day for five days. In addition, there were informal "bull-sessions" during the afternoons. At the end of each week, participants were asked to complete anonymous questionnaires. Replies were almost unanimously favorable, and some were enthusiastic.

Perhaps the most significant remarks about the Institute were made by a steelworker who was one of the enthusiastic members of the group. He admitted that to begin with he had been bewildered by the experience. He had sat patiently through the first and second meetings with growing suspicion that although much of what was going on was of some interest, most of it was not at all useful to him in his union work. "I felt like saying," he said, "what do you expect me to do, read poetry to the foreman on Monday morning when I go back?" By midpoint, however, he had begun to see meanings he had not thought of before. The experience began making sense. By the end of the week, he thought he had learned many things that were good to know both as an individual and as a union officer.

It seems reasonably clear that the experiment was at least partially successful in getting participants to look at some new things and to think about some of these things in unaccustomed ways. No doubt many students, like the one quoted above, did not see the immediate relevance of the material presented until late during the week. Yet, without our attempting any formal integration of the two courses with the participant's union interests, interest was aroused—not by relevance being pointed out, but rather by the participant's seeing applications on his own, and seeing them fully and deeply.

A recent publication of the Trustees of the Carnegie Foundation for the Advancement of Teaching entitled Liberal Education has this to say: "Much of the work in our colleges and universities is designed to equip the individual with professional or vocational skills of a specialist nature. Other parts of the college and university program are designed to produce not necessarily a more skilled professional but a better, wiser, more cultivated man. It is to this latter phase of the college program that we apply the term 'liberal education.'" And later in the same paper: "The modern world is producing deeper and ever-ramifying specialization. But specialization can be based upon a sound foundation of liberal education. There is no reason why the specialist should not or cannot be an informed and cultivated citizen. It is not 'impractical' for the technical or professional man to understand himself and his heritage."

If one substitutes the phrase "local union officer" for "specialist" and "technical or professional man," and "the fourth-year program of the Penn State Steelworker Institute" for "liberal education," it seems fair to say that despite the all too brief time available during the Institute, at least an important start has been made to make of the union "specialist" more of an informed and cultivated citizen than he may have been.

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UNIVERSITY OF WASHINGTON

The Bureau of the Community Development and the Extension Division of the University of Washington approached the Center in the fall of 1957 with a plan for a liberal education project for community leaders. They recognized that many of the activities of the community development section do not eventuate in university liberal education programs; community people may avail themselves of university programs after working with the community development division, but this isn't done systematically or on any large scale. Washington's plan was to develop a liberal education program for a sample of community leaders, with the meetings to be residential and occur over a period of four week ends. The objectives agreed to were that:

1. The University of Washington would build into plans for this experimental program some device whereby it could carry on similar programs in the future (without additional financing from the Center).

2. One of the purposes of the proposed program would be to demonstrate the possibility of moving on from a specific community development project to a continuing liberal education program.

3. Another objective of the program would be to demonstrate one way in which a liberal adult education program can be developed in rural areas.

4. Still another aspect of the program would be some follow-up and investigation to see whether such a program would in any way influence small-community leaders in the way in which they operate within their community.

5. The educational program would be a continuing rather than a one-shot program. It would make some provision for continuation even beyond the originally scheduled period, or would provide for some kind of refresher or alumni activity to stimulate the group to further study and thought.

6. In developing the actual content of the program, regular faculty members from the University would be utilized, and these faculty members would assume some responsibility for working with the Extension faculty in planning and operating the program.

7. The program would be developed as an integrated one with some relationship between the different sessions and week ends, rather than as a series of unrelated lectures.

8. Some provision would be made for the establishment of fairly specific objectives, and some devices for evaluation would be built into the program.

9. A staff member of the Center would be permitted to participate in the early planning stages and to sit in and observe certain portions of the program.

A committee of ten campus faculty members are to staff the program, which will include one week end on the classics, one on economics, one on communication—especially concerned with censorship and freedom to print—and one week end on the philosophy of law. The University of Washington project is the first liberal education program tied directly to a community development project.

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UNIVERSITY OF RHODE ISLAND

The University of Rhode Island Institute, proposed as a residential program from July 7-25, 1958, is intended to involve community leaders—or potential ones—in the fields of arts and liberal studies. The proposal indicates this rationale for the Institute:

1. There is need for a training center for potential community leaders in the arts and liberal education.

2. The proposed program would be the counterpart in liberal education of community programs in agricultural extension and home economics extension.

3. Rhode Island is small enough to permit the experiment to be "state-wide" in nature without undue expenditures of travel, time, and money.

4. The proposed institute would provide an opportunity to experiment on several factors associated with a successful program in liberal education of adults, namely:
   a. Methods of selection of participants.
   b. Follow-up program during the ensuing year.

Participants will be permitted to attend for one, two, or three weeks; presently suggested as students are local newspaper editors and representatives of state-wide organizations such as service, veterans, women's, and special interest clubs. The curriculum will be so structured that individuals may enter at the beginning of any of the three weeks. Curriculum choices will be made after ". . . an effort (has been made) to ascertain what areas of stimulation community leaders would need to aid them in making their communities better," and suggested areas of curricular interest—from which three or four would be chosen for the first Institute, are: the fine arts, dramatic arts, group dynamics, contemporary developments in the sciences, great literature, American architecture, psychology, contemporary world issues, problems in labor relations, theories of inflation, the structure of government, culture of a region, mass media, comparative educational systems, a workshop on Bible history and times, and philosophy.

It is expected that the Institute will experimentally approach the following questions:

> 1. What methods can be successfully employed for locating, in the communities of a state, people who are either active leaders in community affairs or who have leadership potential, and persuading them of the desirability of participation in liberal education experiences at the University?
>
> 2. Can educational experiences be structured which will not only lead to individual growth of the participants, but stimulate them to new insight into community life and the possibility of enriching it, with the aid of the University?
>
> 3. Can the University, by maintaining some contact with the participants, help the participants stimulate in their communities an increased receptivity to cultural resources, and a greater awareness of the intellectual and social perplexities of our time?

DEVELOPMENT OF CURRICULUM PRINCIPLES AND MODELS

Considerable progress was made during the past year in consolidating gains which result from previous experimental work and staff thinking. The Center published an essay as a step toward the development of a theory of adult liberal education[1] and will shortly be in a position to evaluate two of its long term experimental programming projects, the Queens College seminars for adults, and the Laboratory College program.[2]

The problem of evaluating such educational experiments has led us to make a general attack on the whole question of evaluating liberal education experiences for adults. We are co-operating with the University of Chicago in an effort to evaluate their new Fine Arts Program; and summarized below is a proposal for a large-scale project for examining objectives and developing instruments to assess the degree to which such objectives are attained. The first stage in the proposal, a conference to define the most common objectives among existing programs for adults, is already planned.

Our new relationship with the NUEA led us to consider a new kind of programming principle: the injection of liberal aspects into already existing vocational programs, particularly those which are informal enough so that questions of credit or degrees are not important. We have referred in a previous section to the conference held for this purpose at Michigan State, but the ideas for liberalizing conferences noted in the report of that meeting have relevance here as well.[3]

All of the above activities make little or no reference to credit work for adults, which forms the major part of the work of evening colleges and extension divisions. Our one sustained experiment in the credit area was our collaboration with Brooklyn College on its special degree program for adults, about which progress reports have been published in the past. Several final reports are in preparation.[4] Staff concern that we do not lose sight of the enormous potentialities of the credit program led, in a special staff meeting in the fall of 1957, to a reevaluation of our emphasis on program development outside the credit structure. This re-examination led to a decision to be more alert to the possibility for credit program development wherever such programs for adults do more than parallel the undergraduate curriculum. We have since that time particularly explored, on a less systematic basis than the total attack launched by Brooklyn College, the problems and promise of several suggestions for granting advanced standing to adult students and we have tackled again the difficult problem of developing a special masters degree program for adults. A proposal for such a masters is included in this section, and we are working with Hunter College's education department in developing their concept of a masters in liberal education for teachers.

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[1] James B. Whipple, "Especially for Adults," Notes and Essays on Education for Adults, Number 19, October, 1957.

[2] A report of the Queens seminars is now in preparation for publication late spring or summer; a report of the tryout of the Laboratory College idea at Northwestern University, which will be completed in April 1958, should be ready for distribution in the fall.

[3] Liberalizing Conferences and Institute Programs, op. cit.

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EVALUATION OF LIBERAL ADULT EDUCATION
A PROJECT PROPOSAL

The suggestion that the field of adult education might be considerably advanced by the availability of a set of evaluation devices grows out of experience with secondary education and general education. Each of these levels of education has been markedly affected by the evaluation process and by the instruments which were developed from this process.

The Center, with the collaboration of the Examiner's Office of the University of Chicago, which pioneered in the evaluation of general education at the college level, here proposes to explore the possibilities of defining more adequately than they now are the major objectives of existing programs of liberal adult education, and to experiment with testing procedures relevant to these objectives. We consider this logical and necessary for several reasons: in our efforts to develop experimental forms for adult liberal education we feel that we owe the universities we serve more than impressionistic reports of relative success or failure; we feel that objective evidence of real change in students, where realistic and appropriate, should be provided; our recent decision to establish a Clearinghouse will involve an increasing need to find generally recognized criteria for the comparison of liberal programs generally.

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[4] Brooklyn college is preparing a book on the entire project which will be both descriptive and evaluative; the Center is preparing a cost analysis based on special accounting procedures initiated at the beginning of the project.

The need in adult education for examining program objectives and for experimentation with techniques for assessing progress toward these objectives is considerable:

> 1. Adult education divisions interested in developing programs of liberal education need convincing evidence of the educational effectiveness of such programs for the skeptics among university faculties as well as among such special groups as businessmen who control the expenditure of educational funds.
>
> 2. Instructors of adults often feel it necessary to change teaching methods and learning materials to conform to the adult learning situation, but they have no way at present of objectively assessing the effectiveness of different methods in achieving desirable educational changes in students.
>
> 3. Students in programs of liberal education have at present no way of objectively appraising their own growth and development, and need ways of determining where they are and how well they are progressing.

Ultimately, we would hope, there will be available standardized instruments of evaluation which might be acceptable enough to the field to provide a chance of comparing the educational effectiveness of various programs. Adult education probably produces more new ideas for educational formats and teaching techniques than any other field, but has developed fewer methods for the comparison of their educational effectiveness; unless the necessary groundwork is laid, administrators in the future will have nothing but opinions and their own prejudices to guide them in the selection of formats and methods.

The present project proposes only to lay that groundwork and to assess the requirements and possibilities of continued progress toward the more distant goal of standard, tested, and accepted instruments for the measurement of educationally produced change in adults. The three general stages in the development of the project, the second and third of which are to be taken concurrently, consist of the following:

Stage 1: Preliminary assessment of major objectives of existing programs of liberal adult education

We propose to gather together representatives of major programs, both well-established and pioneering, to work out areas of common objectives and to formulate the clearest possible behavioral definitions of those objectives. The conference will be preceded by an initial exploration through correspondence and interview to determine those areas of objectives on which the conference itself might most usefully concentrate.

We feel that the interest already expressed in the project by such programs as world politics, University of Washington Community programs, Washington University mass media projects, Chicago's Fine Arts Program, and others is great enough to justify the Center's holding this conference within the next few months, without making it contingent on FAE's acceptance of this proposal. The dates scheduled are April 11-13.

Stage 2: Development of a general statement of objectives

The objectives discussed at the conference, and particularly those which are found to be most common, will be further refined and their broader validity tested by submitting them to a much larger group of adult educators for comment, criticism, and emendation. They will then be subjected to scrutiny and discussion by two other groups of specialists: behavioral scientists, for comment on behavior change aspects of the objectives, and practicing educators and learning theorists for ideas on educational procedures which might effectuate such changes. We shall then be in a position to write a statement of objectives for liberal adult education, with some indication of how one might go about measuring behavior change relevant to the objectives, and what learning processes might be most relevant to the achievement of the objectives.

Stage 3: (concurrent with 2) Development of instruments

Although Stage 1 can hardly be expected to produce concensus on the whole range of objectives for adult liberal education, we might expect to find a number of objectives on the importance of which there is substantial agreement. It is possible that some of these objectives cannot be stated in behavioral terms, and are therefore not easily observable, or measurable. Others, however, are likely to be accessible to proven methods of attack. While proceeding with the broader job of refining and developing the larger range of objectives in Stage 2, we hope to go ahead to experiment with various methods for appraising the extent to which individuals have achieved these most common educational objectives. The development of such tentative instruments clearly might be of great practical benefit to the field, and might well contribute considerably to the realism of the general statement which emerges from Stage 2.

At the conclusion of Stages 2 and 3, the following outcomes can be anticipated:

1. A document, publishable in some form, defining the major objectives of liberal adult education in behavioral terms and suggesting optimum learning situations for attaining them.
2. A number of instruments for assessing the achievement of some of these objectives, with data on their usefulness and validity.
3. A realistic proposal for taking further steps toward the ultimate goal of achieving valid comparison of the effectiveness of various adult educational formats and methods.

The stages in the development of the project here summarized are considered in greater detail in the following pages.

Stage 1—The Conference

The conference to accomplish the preliminary assessment of objectives necessary to proceed with both of the following stages is at present seen as a small meeting, with perhaps 30 participants, gathered for a period of two and a half days.

Pre-conference exploration. All participants will be asked to submit, in advance of the meeting, their

1. realistic judgment of the changes they think are actually taking place in their students as a result of their program

and

2. what they would hope for in the way of changes in students.

On the basis of these responses we should be able to predict roughly what range of objectives need to be discussed at the conference and how much overlap of common objectives there will be; and to construct a document which may be useful in focusing the work of the meeting.

Selection of participants. If the conferees are to talk realistically and in detail about the objectives of their programs they must be closely involved in the process of program planning, and preferably do some teaching in the program. There is considerable advantage, also, to inviting a team of at least two persons from each program, to lessen the effect of a strong individual perception of objectives.

We tentatively suggest the following programs as possibilities; many of them have already informally indicated strong interest in co-operating with the Center in the project:

The Great Books Foundation
American Foundation for Political Education
Basic Program for Adults (University of Chicago)
Fine Arts Program (University of Chicago)
Laboratory College for Adults (CSLEA and Northwestern University)
Discussion Programs of the Fund for Adult Education
Bell Telephone Company (one of the summer programs)
Management Liberal Education Program (Southwestern University)
Washington University's television program
Steelworkers Union seminars in liberal education (Penn State)
University of Wisconsin Alumni program
Tulane University's community seminars
University of California's liberal education program
University of Washington's Institute for community leaders

Conference plan. The conference is scheduled tentatively for April 11-13, 1958, at the Princeton Inn. Although the plan has not yet been fully worked out, it will contain the following elements:

A general session to orient participants to the problem of defining educational objectives in behavioral terms.

Work sessions to refine already collected statements of objectives of programs represented.

Work sessions to refine still further the common objectives emerging from the range of programs.

Discussion of future development of a general statement and of evaluation instruments, and the extent to which those present at the conference may be involved.

Stage II—The General Statement

Adult education faces a significantly different situation from either the high school or the college when it confronts the task of developing a statement of objectives for liberal education. The high school has captive students, for a considerable period of time, all of the same age group, all at the same developmental levels--that is, facing easily-defined developmental tasks involved in becoming adult. There is fairly general agreement, moreover, on the broad definition of these developmental tasks, despite the controversy over the best ways of carrying them out, and how tough-minded the school should be.

The college, though by no means so clearly, enjoys a similar set of advantages. The student is still to some extent indentured by his ambition; the age group is relatively homogeneous; for the majority of the group the developmental task is sharpened to the preparation for a career. But liberal education is still conceived of as becoming a well-rounded individual, the 20th century's wistful interpretation of the Greek ideal.

Adult liberal education programs have as students a group whose ages are likely to range from 25 to 65; students are at developmental levels which include those still absorbed with becoming established in a career as well as retired persons; mothers of young children as well as middle-aged parents facing the sudden void left by grown-up children; the programs can never know how long they will have contact with the student; forms of possible contact vary from a residential week to certificate programs which might take four years to complete; the programs are carried on not by institutions which can recognize each other as the same species with generally the same organizational structure, but by a bewildering variety of differently organized departments and divisions of colleges and universities, independent national organizations and associations, community groups, and others.

Both reason and experience argue against an attempt to do for liberal adult education what the high school and the general education movement in the colleges have done: press for agreement on a unified set of objectives. Lacking a central institutional type, we can reasonably proceed to deal with the existing diversity only by finding and emphasizing what coherence there really is, not by imposing an elaborate structure of purpose where, realistically, there is no program which attempts to carry it out.

Even with this limited purpose, there is a calculated risk involved in determining some common objectives and developing instruments to test for them. There is an easy tendency, where measuring devices gain acceptance, for them to become ends in themselves and the determinants of educational planning. Even here, where we have no intention of erecting an imposing official edifice of objectives, there is a risk of crystallizing the most advanced thinking in the field in a way possibly to cut off the experimentalism which has been its most remarkable and useful characteristic. It is a risk of which we are aware, however, and seems worth taking in order to achieve some measure of coherence in a field which has none at all.

We propose to develop a statement of objectives for liberal adult education which will:

1. emphasize in some way those which we find to be most common in the existing programs and in the thinking of adult educators generally. In order to get the total range and at the same time some sense of how significant and important the field regards some objectives compared to others, the results of the conference will be checked with the broadest possible group of adult educators. Some of the objectives we would expect the participants in the conference to identify are these:

> The individual will develop increased interest in and participation in contemporary social, aesthetic, and other areas of modern life.
>
> The individual will develop increased competence in analyzing and attacking contemporary problems.
>
> The individual will develop the ability to locate and utilize expert judgments and findings on problems of concern to the citizen.
>
> The individual will develop increased freedom from stereotyped thinking.

2. wherever possible, indicate the susceptibility of the relevant human behavior to change through educational processes, that is, an attempt to estimate the mutability of certain characteristics. If, for example, an objective of some of the fine arts programs is to increase the ability of the individual to make certain kinds of judgments of form, we might find that the perception of formal relations relates so strongly to early personality developments that it is relatively immune to change in adulthood.

3. indicate the kinds of behavior which will have to be measured in

order to assess the degree to which a particular educational objective has been attained, and the tools which have been found to be appropriate for that kind of measurement. The ability to "think critically," for example, might break down into a complex of behaviors, one of which might be an awareness of one's own frame of reference; behavioral scientists may well be able to contribute suggestions about measuring such a characteristic.

4. suggest learning procedures which might be more appropriate than others in achieving a given kind of behavioral change. If one objective is the increase in competence to analyze contemporary problems, there may be considerable evidence that the skill has to be practiced by the individual learner, that demonstration of analysis is not enough.

A document which is not merely a list of objectives, but which annotates each one in the manner suggested above, may be expected to be of considerable use to program planners and teachers in adult liberal education generally.

Stage III—Instrument Development

While we proceed to develop a more complete statement about the objectives of liberal adult education, we shall begin to experiment with techniques for appraising the extent to which individuals have achieved those objectives which were found to be most common among the conference programs, and which are susceptible to measurement techniques.

We foresee a number of practical problems arising at this point in the project. One class of problems is one of depth. Both the World Politics program and the Steelworkers summer institutes attempt to increase understanding of political events and problems, but the hopes for what can be accomplished educationally in a program that runs several years and one which includes only five or six seminar meetings in a week's period are obviously very different. The short program can hope to generate some interest, some insight into the complexity with which such problems must be approached, perhaps some motivation to do some more study and reading; the longer program might hope to increase significantly the ability of students to analyze complex political problems, and to free them from political cliches and stereotypes.

Another class of measurement problem is the realm of subject matter mastery itself. The Chicago fine arts program includes experiences in opera, drama, music, and the plastic arts. Other programs may choose only one of these to concentrate on, though the educational objectives of all of them may be similar in regard to the changes sought in understandings or analytical abilities.

It is clear that the instruments need to be developed so that any individual program may select from them only those parts which are particularly relevant to the subject matter their students are confronting as well as to the level of mastery which the program hopes to achieve. The instruments, then, must be constructed out of building blocks easily separable from the whole.

The procedure for developing instruments may vary with the kind of measurement needed, or with the subject matter area involved. For example:

1. Pencil and paper instruments may be found to be inapplicable to the measurement of some objectives, or to the objectives of some types of programs; and we may experiment with interviews, guided observation, and the like.

2. Where items are not very technical in nature (as in a test for stereotyped thinking) one might ask teachers in the field to contribute items to a large pool from which the test can be constructed by technicians.

3. One might work with one or two programs particularly interested in a specific test, using the instructors in the programs to help work items, and the students to test them.

4. Instruments now in use at the undergraduate or graduate level may be relevant with only some small changes necessary to adapt them to a different class of student.

5. Some objectives might require work with an expert, or a series of experts, and might demand the preliminary use of direct methods of observation, interview, etc., before simpler paper and pencil devices can validly be developed.

* * * * *

A PROPOSAL FOR A MASTER OF ARTS DEGREE ESPECIALLY FOR ADULTS

I—Introduction

Adults appear to be coming more and more to the university for special programs of liberal education. The programs which universities develop in response to the demand range from single courses to complete curricula, and they generally have three features in common: first, objectives are neither remedial nor vocational (which are the most common motivational factors behind university adult education); second, they are designed especially for adults; and finally, the adult students are very often college graduates. In other words, the content and approach tend to be general rather than special, for adults rather than for younger persons, and often for adults who have been to college.

Then why not a special graduate program leading to a master's degree?

This is not a new idea—at least at the Center, where we have been considering for a number of years the possibilities and problems involved in applying the principles of graduate study to the special problem of advanced liberal education for adults. John Schwertman was particularly interested in writing and talking about a project he called the M.A. in General Education. We have also supported Northern Illinois University and Hunter College in experimental graduate courses for teachers where the content is general or interdisciplinary rather than specialized.

However, this proposal is an attempt to examine somewhat more specifically three aspects of a graduate program especially for adults: first, the potential student body; second, the place of the graduate school in such education; and third, a possible curriculum.

II—Who Would Be Attracted to the Program?

Two rather different motivations may inspire adults to pursue graduate study of this nature. First of all, some men and women who have gone stale intellectually may want to do something about it. There is at least some evidence of this intellectual yearning in the growth of "discussion programs" such as those developed by the Fund for Adult Education, and significantly enough their greatest appeal appears to be to persons who have gone to college. Moreover, there is some reason to believe that these discussion programs stimulate individuals to undertake further study at the university; sometimes this stimulation may be achieved within the framework of a regular program, but perhaps it could be done more effectively in a graduate program that was especially for adults. However, this is slightly off the major point: there are mature individuals, often several years out of college, who for a wide variety of reasons are looking for intellectual stimulation.

A second motivation is more job-related. Men and women whose education and experience have been largely specialized reach a point where they need liberal education in order to function more effectively not only as people, but also on the job. One can nominate, almost at random, groups that might qualify for this kind of liberal education: public school teachers, business executives, their secretaries, engineers, trade unionists, university presidents. And there is growing evidence that many of these very groups are interested.

At the Center for the Study of Liberal Education for Adults, our original propositions have been directed toward graduate programs primarily for public school teachers. We assumed that in many cases they needed a broad, general graduate program rather than thirty hours of education or of any other special discipline; the experiments with single courses at Northern Illinois University and at Hunter College are tentative moves in this direction. It is too soon to comment on the courses, but one point is clear: students are enthusiastic in their support of the non-specialized approach. Faculty at both institutions have been much more cautious about this—but understandably so, since their own profession is involved.

Actually, other groups of professionals than teachers offer more immediate prospects for a Master's Degree Especially for Adults. The many programs in the field of management development are the best case in point. Many business leaders appear convinced that liberal education is an important part of management development; business and industry have turned to colleges and universities for programs in liberal education—currently there are about fifteen such programs in operation, each one reflecting the predilections of its sponsors. This experimentation with a variety of approaches is most important and undoubtedly should continue; nevertheless, we are reaching a point where it would be desirable to have a uniform, high-level program in liberal education for adults whose backgrounds have been highly specialized and narrowly prescribed—and a program that provides the kind of academic currency analogous to other degrees offered by the university.

Although the most tangible evidence of interest is to be found among businessmen, other groups are at least conscious of a need for liberal education to help offset excessive specialization. The Center has co-operated in programs for special groups as different as private secretaries, trade unionists, and deans of adult education divisions. The American Association of Colleges has run summer programs for its presidents. In each case the enthusiasm has been most gratifying and the endorsement of the idea nearly unanimous. Thus, it seems quite clear that individuals from many groups representing professions or special vocations would be candidates for admission to such a graduate program—and particularly if each group did not need to underwrite its own program but could enter one already established, with high academic standards, and designed especially for adults.

III—A Word about Graduate Schools

Even granting the need and the demand, there still are problems. At first blush such a program may appear to be diametrically opposed to traditional professional objectives of American graduate schools, since the ultimate purpose of the graduate school is to prepare scholars or experts in one of the disciplines associated with the modern university. Each discipline has a system for organizing knowledge and is an instrument serving the quest for closer and closer approximations of the truth; each discipline has its own philosophy and methodology for explaining life, society, and the world around us.

The faculty of a graduate school devotes itself to research and teaching and in its teaching function, the graduate school performs a number of functions: first and most important, it reproduces its own kind; second, it provides an opportunity for more intensive study at the stage of generalization; and third, it has some obligation to consider problems related to the application of knowledge.

The necessity to reproduce its own kind is very clear: the primary task of a professor of sociology is to make competent sociologists, to develop specialists who may become teachers, researchers, or experts applying the discipline to practical ends in business, government, or elsewhere in the community, and although many graduate school deans are expressing concern over the excessive specialization which accompanies graduate education, the demands of competency make it difficult to foresee much compromise with present curricular requirements.

Although this situation is of major importance, there are other aspects of graduate education that may be of relatively greater importance. Theoretically, undergraduate education is devoted primarily to a stage of discipline—to use Whitehead's term—or to a stage of guidance, but the graduate school is the point in American education at which the emphasis is on the stage of generalization. This is not to suggest that this stage never occurs in the undergraduate college, nor to suggest that there is de-emphasis of continual mastery of subject matter. However, the graduate school does go further in its stress upon independent generalization based on the factual evidence. Secondly, in spite of the spirit of a search for truth for its own sake, it is not possible to separate completely principles from practice. The graduate school has some responsibility for application of truth in the market place or the community. It has some responsibility for the application of the academic posture and methods to problems outside academia—in other words, it has some responsibility to help prepare individuals for positions of leadership in the world beyond the community of scholars where they operate.

IV—Why an M.A. Especially for Adults?

With one important exception, the purposes of a graduate school serve the needs of adult candidates for a special graduate program. The mature individual needs an infusion of some of the techniques and ideals of the truth-seeker. He needs to see himself and others with greater vision. The search for truth cannot be merely a pastime for scholars in an ivory Tower. Furthermore, laymen need the ability to shed details in favor of generalization.

The crucial difference, of course, concerns the question of specialization. The average adult does not return to the university to become an expert in history or sociology or anything else. He comes to acquire knowledge or skills that will help him deal with the facts of his own life. If so, does the amateur belong in the graduate school—can it help him and will he hinder the graduate school's performance of its major tasks? In our opinion there is a place in the graduate school for this amateur, but the place is a special one and requires a special program. Instead of the specialized content for the professional, there must be two kinds of study, both special, if you will, but specially for adults who are and will continue to be laymen.

First, the adult graduate student must have an elementary mastery of one discipline. It could be argued that a master's degree in a particular field represents no more than an elementary mastery—for the layman, however, we must search for something less than that, but more than nothing at all. Among professionals it is always difficult to accept a middle ground, but it is important to find one for a layman. A function of any academic discipline is to provide a way of looking at or coming to grips with life and the world around us. For the non-professional, the knowledge accumulated by a particular discipline is of much less importance than the instrumentality for grappling with the world of his experience—and for an adult this may range from an esthetic experience to a problem at the office. Granting the fact that a man cannot master sociology, for example, in a few hours of graduate study, perhaps he can gain a few insights into the ways a sociologist thinks and works—a few tools that will help him see a little more clearly or understand a little better the stuff that makes up his life. As will be seen later, in this proposal the modicum of competence will be gained first by some regular graduate work in a single discipline and by constant application of the principles or concepts of the discipline in the other parts of the curriculum.

The second kind of study necessary for a Master of Arts Especially for Adults is what we are calling "Crucial Issues"—by crucial issues we refer to the bases of adult life—issues involving values, decisions, deeper meanings, issues that appear on the job, at home, in the community, issues that affect a man as a citizen and as an individual human being. Insofar as this, like other graduate programs, is specialized, this is the special subject matter, the core of the curriculum.

Before turning to a possible set of objectives and curriculum for the graduate program, perhaps we should examine the question of possible lay interference with the primary objectives of the graduate school, but least in the program proposed here, it does not seem likely. In the regular courses in the discipline of his choice, the adult would be expected to maintain the regular standards. The other courses would be specially designed for the adult group and open only to the special students; thus they would not interfere in any way with the professional objectives of the conventional programs.

V—Objectives

To guide the individual toward development of a personal philosophy of liberal education.

To create that climate within the individual mind which maintains tolerance for ideas and sympathy for the university's role as acquirer, preserver and disseminator of knowledge through research and its evaluation and application.

To help the individual understand how one of the liberal arts in particular and the liberal arts in general can have meanings for everyday life, particularly in such areas as the enhancement of leisure time; their re-creation or refreshment of the mind and spirit; their uses as theoretical frameworks for grappling with the problems and decisions of the market place or the community.

To provide refreshment in, or in some cases introduction to the liberal arts at the graduate level and at a point in adult life when men and women discover that they cannot live by bread alone or that they need more than technical competence for adequate performance at the job or profession.

To indicate various ways of examining fundamental issues of daily life—ways which are provided by a number of the liberal arts disciplines.

To introduce the individual to research methods in one of the liberal arts and to direct him in a practical application of this discipline to some problem or factor related to his personal life.

VI—Curriculum

The curriculum would consist of the following courses totaling 36 semester hours:

Crucial Issues Seminars	15
Philosophy of Liberal Arts	6
Thesis (including Methods)	6
Graduate Courses in one field	9
Total	36 hours

The Crucial Issues Seminars would be the core of the Master's program. They would be based on a problem-center approach, and a series of selected current issues would be studied from the perspectives of a number of liberal arts disciplines. For example: sociology, social psychology, history, literature, philosophy, the arts, political science, economics would be used to examine such current problems as urbanization, automation, personal values in a changing society, democracy in a mass society, and so forth. Each discipline would be exploited for its concepts or insights having special bearing on the issue; the emphasis would be on value to the non-professional.

Philosophy of the Liberal Arts. Undergraduates are more or less expected to accept liberal arts on faith; indeed, in most cases so are graduate students; too often, a man will receive his Ph.D. without being provided with a philosophy of his own discipline—unless he gets it by accretion. A second objective of this program would be to guide individuals toward a personal philosophy of the liberal arts which would make both the Master's program and subsequent use of the liberal arts more meaningful.

Master's Thesis and Methods Seminars. Each student would be required to write a Master's Thesis on a current problem of special interest to him. This might relate to a personal problem or it might be related to social responsibilities in business or community—in other words, the subject would be related in a practical way to his adult life. In his research and analysis the student would be expected to use primarily a single discipline of his own choice—i.e., social psychology, political science, history, literature, and so on. The thesis would be done mainly on his own time; however some time would be devoted to seminars on methods of research.

Special Courses in a Selected Field. The student would be required to take three courses from the regular graduate school curriculum in the single field of his choice. The purpose of this would be to provide the individual with at least some broader understanding of one of the liberal arts. The reason for this requirement is twofold: first, one can become too general, and it seems wise to provide each individual with at least a modicum of understanding about one field; second, the additional knowledge is necessary in connection with the thesis requirement.

The program is designed to extend over three calendar years. Courses would be taken in a prearranged order and would combine the principles of part-time and residential study. The residentials would be arranged at the beginning, middle, and end of the program. The first one would be intense and generally introductory; the middle one would be shorter and largely designed to tie the pieces together. The final one would be the most intense of all—a climax at which individuals should give evidence of qualification for the M.A. Work at this point would be completed except for the thesis.

(One possible approach for the program might be a joint sponsorship —cf. Harvard-Dartmouth or WRU-Oberlin—where faculties of the two institutions would collaborate and the term work would be taken at the urban institution and the residentials in the more rural setting.

FIRST ACADEMIC YEAR
  Summer Residential—6 weeks
    Crucial Issues—6 Hrs.
    Philosophy of Liberal Arts—3 Hrs.

SECOND ACADEMIC YEAR
  Fall Semester
    Graduate Course in Field—3 Hrs.
  Spring Semester
    Crucial Issues—2 Hrs.
  Summer Residential—2 weeks
    Crucial Issues—1 Hr. (a continuation of above)
    Philosophy of Liberal Arts—2 Hrs.

THIRD ACADEMIC YEAR
  Fall Semester
    Course in Special Field—3 Hrs.

Spring Semester

- Course in Field—3 Hrs.
- Methods—1 Hr.

Summer Residential—6 weeks

- Crucial Issues—6 weeks
- Philosophy of Liberal Arts—1 Hr.
- Methods—2 Hrs.

DEVELOPMENT OF ADMINISTRATIVE AND TEACHING LEADERSHIP

The major activity in the past in this area, conferences which confronted faculty members with the special problems and challenges of adult education, has largely been terminated, although plans were made this year for a final meeting of this kind for faculty in Canadian universities. Work has proceeded on the development of several kinds of instruments for faculty improvement; the first of the filmstrips on learning theory was finished this year, then withdrawn for thorough revision, finally to be completed by early spring 1958; the University of Washington attempt development of a form for student evaluation of teaching, a form containing items based on adult student reactions and tested fairly rigorously, is complete, and the results are included in this section. Plans for a faculty newsletter are still alive and should materialize this coming year.

So far as faculty development is concerned, our activities have been dominated by an experimental effort to work with the faculty of single institutions; an account of such projects at the University of Oklahoma and Western Reserve University follow below. Part of our field work activity, however, still includes attendance by invitation at numerous gatherings of faculty planning committees, workshops, etc., in many parts of the country.

Work with administrators, with leadership development as an objective, has changed considerably this year. A week long institute of liberal studies, held at Minnowbrook center of Syracuse University, proved such a resounding success that it is being planned again for the summer of 1958, with a modified version planned for west coast deans and directors at University of California's new Arrowhead residential center. A completely different venture has resulted in a three to six month stay at the Center, as "visiting staff member," of several administrative personnel from two universities. Accounts of both the Minnowbrook institute and the visiting staff arrangement follow.

113

ADULT STUDENT RATING OF TEACHER EFFECTIVENESS

University of Washington

A number of evening colleges and extension divisions provide their instructors with student rating sheets, generally leaving it up to the instructor to decide whether he wishes to have the class fill them out. Most of these rating schedules, however, are purely opinion questionnaires; they provide some insight for the instructor into student reaction to his teaching methods but are often subject to at least two inadequacies:

1. The items have not been tested for validity or reliability, nor have the questionnaires as a whole been widely enough used to obtain some idea of the significance of any given score.

2. Most of them have been adapted from similar devices of teaching evaluation used with undergraduates, and do not, therefore, take account of any possible differences between young people and adults in regard to teaching effectiveness.

The Center was particularly interested in the second problem, and proposed to the University of Washington, which had done a great deal of work on such evaluation, that they construct a special scale for adult students.

The technical steps of devising and testing the scale need not be described here. The original 133 items were submitted to a large number of evening non-credit classes and were subjected to some very rigorous statistical analysis. The final scale of 40 items was then tested in 93 classes, to obtain the norms by which scores could be evaluated.

For those instructors who would like to use the scale in their adult classes, we present here a copy of the items, and minimum data necessary to interpret the scores. One can, of course, not only compare one's own score with the average, but compare the response of two different classes to a variation in one's teaching style. You will note the student is instructed to select only two items in each group of four: the one which he thinks is MOST characteristic of his instructor, and the one LEAST characteristic.

Score a plus one if:

> the student circles "most" before a positive item (e.g., "Shows interest and enthusiasm")
>
> the student circles "least" before a negative item (e.g., "has unpredictable moods")

Score a minus one if:

> the student circles "most" before a negative item
>
> the student circles "least" before a positive item

The total score is a sum of the number of plus items, less the number of minus items.

In interpreting the reproduced curve and its accompanying data, please note the following considerations:

1. The average class score for the 93 instructors is 12, on a possible range that runs from minus 20 to plus 20. A standard deviation of 2.6 means that if you use the scale and your class average is:

> 12, that you are average
>
> between 9 and 15, that you would fall into a group that includes 68% of all instructors tested,
>
> between 7 and 17, that you would fall into a group that includes about 95% of all instructors tested.

2. From the graph it is apparent that the scores pile up toward the favorable end of the distribution, that is, students tend to have a favorable bias when rating instructors. It is unlikely that this particular teaching population happens to contain predominantly superior teachers, so one may attribute the skewness of the scores to what the testers call "lenienc[illegible]ror."

3. Above all, one must be aware that these items in no way relate to any adequate objective criteria of teaching effectiveness. The students' opinions have not been checked by any evaluation of "true" effectiveness in terms of the learning achieved, or any other criterion. This would have required a much more complex and difficult study.

EXTENSION CLASSES SURVEY OF STUDENT OPINION OF TEACHING

Name of Instructor__________________Course and Number___Date___

Are you taking this course for credit? ______ Yes ______ No

Approximately how many college credits have you accumulated?______

Approximately how many of these have been in Extension Classes?____

The University is constantly striving to improve the standards of its evening class work. The quality of its teaching is basic to this goal. Adult students are in a position to judge the quality of instruction from direct experience and to suggest means for improving it. With this survey you are asked to make thoughtful comments upon the quality of teaching you have been experiencing in this class. The survey is made at the invitation of your instructor. He will receive a typed summary of your answers and comments.

In order to indicate your opinion, first read each statement in the first block of four statements. From these, select one which you think is most characteristic (more so than the other statements) and one which you think is least characteristic of your instructor in this course. Then circle the letters for each of these items in the appropriate columns marked "Most" and "Least." Continue this procedure for each block, being sure that you circle one (and only one) as most characteristic and one (and only one) as least characteristic in each block of four items.

Most	Least		
A	A	A.	Bases final grades on an adequate sample of students' work.
B	B	B.	Shows interest and enthusiasm in his subject.
C	C	C.	Expects the students to do more than they are capable of in the time allowed.
D	D	D.	Was unable to hold my attention.
Most	Least		
A	A	A.	Uses methods appropriate for the course.
B	B	B.	Remembers students' names.
C	C	C.	Makes material more complicated than it needs to be.
D	D	D.	Has unpredictable moods.
Most	Least		
A	A	A.	Seems to be unaware of the limitations of his ability or knowledge.
B	B	B.	Has poorly prepared lectures.
C	C	C.	Permits missed work to be made up
D	D	D.	Has a good sense of humor.
Most	Least		
A	A	A.	Uses techniques that discourage students.
B	B	B.	Assumes too much background on the part of the student.

Most	Least	
C	C	C. Controls class discussion to prevent rambling and confusion.
D	D	D. Makes good use of examples and illustrations.

Most	Least	
A	A	A. Creates an informal atmosphere in the classroom.
B	B	B. Takes an active interest in the progress of the class.
C	C	C. Talks down to students.
D	D	D. Tries to cover too much material in the time allowed.

Most	Least	
A	A	A. Spends time on points that are already obvious.
B	B	B. Makes the course different from the description provided in the catalogue.
C	C	C. Maintains an atmosphere of good feeling in the class.
D	D	D. Commands proper respect from the members of the class.

Most	Least	
A	A	A. Comes to class late.
B	B	B. Tends to overuse technical language.
C	C	C. Recognizes outstanding class performance.
D	D	D. Is clear and understandable in his explanations.

Most	Least	
A	A	A. Shows students how to correct mistakes.
B	B	B. Has increased my interest in the subject.
C	C	C. Seems to be talking to just a few of his students.
D	D	D. Keeps the students overtime often.

Most	Least	
A	A	A. Puts too much responsibility for class proceedings on the students.
B	B	B. Appears ill at ease.
C	C	C. Explains problems in various ways in order to insure understanding.
D	D	D. Makes appropriate use of visual aids or other demonstrations.

Most	Least	
A	A	A. Keeps students informed of their progress.
B	B	B. Made me do my best work.
C	C	C. Is unfair in grading.
D	D	D. Seems to dislike teaching.

Your instructor would like to know if there is something you believe he has done especially well in his teaching of this course.

____

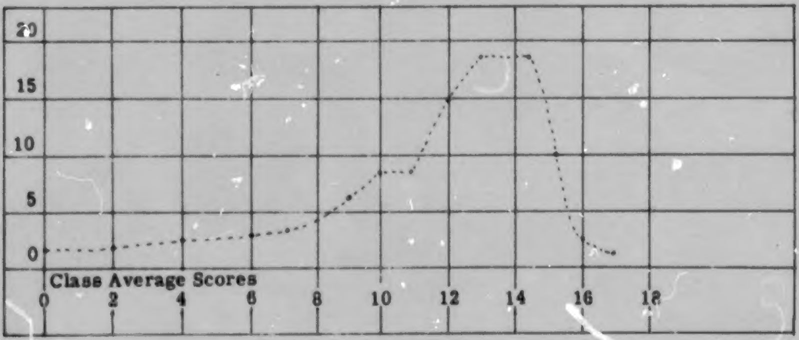
____

Your instructor would also like to know what specific things you believe might be done to improve his teaching in this course.

____

____

Distribution of Class Average Scores for 93 Teachers on the Forced-Choice Scale Extension Division, Spring 1956



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FACULTY PROJECTS

One crucial factor in university adult education is the faculty. It has been an aspect that has always concerned the Center—and it has been a difficult problem. Although over the years we have approached it in a number of ways and believe we have experienced varying degrees of success, none of the experiments in which we have co-operated provide a completely satisfactory answer to the dean's problem of reaching and preparing faculty for teaching adults; therefore, in the fall, 1956, the Center undertook a new approach which had the following objectives:

1. to improve instruction of adults at a single university, primarily by enhancing faculty understanding of the special problems of adult education;
2. to experiment with and evaluate the effectiveness of many techniques or methods for achieving this understanding and to evaluate the total impact of a concentrated effort at a single institution;

3. to explore ways of organizing and running this educational experience within the framework of conflicting demands upon and interests of the faculty;

4. to produce a report which would describe and evaluate the project and would suggest a model program which might be duplicated at other universities.

In attempting to implement these objectives, we believe it is necessary to recognize certain problems. First, there are numerous psychological barriers which make faculty resist anything like "improvement of instruction" and which make them uneasy about adult education in general. Second, there are other psychological barriers, applying to administration as well as faculty, which resist the notion of outside interference. Third, there are mechanical and realistic problems such as time and the peripheral nature of adult education in the university (and this applies to both full- and part-time faculty). Finally, particularly with extension, there are geographical problems. To the best of our knowledge there is no single answer to these problems—unless it is sensitivity to their existence.

As a starting point we submit that it is important to identify and select a problem area in adult education which the faculty is committed to solve or interested in solving. It is our hypothesis that within reason, from any such starting point, it should be possible to introduce most of the basic issues involved in improving instruction in university adult education.

After preliminary discussion at a number of institutions, the Center undertook co-operative projects at two universities—one with the Extension Division of the University of Oklahoma; the other with Cleveland College of Western Reserve University. The experiments are similar in two ways: first, they are planned on the basis of a year-long program; second, they focus on a problem that is peculiar to each institution. Beyond this, the approaches are quite different.

THE OKLAHOMA PROJECT

At Oklahoma the ultimate objective was one of enhancing the understanding of the regular faculty regarding the special problems of extension teaching. The specific project selected for the year was "to develop a plan for an appropriate program for liberal or non-vocational studies pursued by adults who are served by a multi-purpose university, including a consideration of appropriate degree recognition, or otherwise." It is important to emphasize that this task was not created out of whole cloth; it was selected by the administration who believed the time was propitious for such a deliberation at its university. Participants were selected by the Faculty Extension Council and invitations issued in the name of the president. In general selections were made on the basis of an individual's influence on campus and not necessarily because he was teaching adults.

At a preliminary dinner meeting, an outside speaker provided an over-all view of the problem and suggested a number of ways to approach programming especially for adults. This was followed by a residential week end devoted to the question of program development. At this point the major issue in the minds of the faculty-participants appeared to be: what is the extent of the university's business in this area, particularly in view of its many responsibilities elsewhere? At the conclusion of the week end the group had not truly reached the problem of special programming, not to mention teaching for adults. Nevertheless, the discussion, including comments by outside consultants, did introduce new ideas concerning the problems and challenges inherent in university extension. The dean is able to report indications of changes in attitudes since the seminar occurred. Furthermore, committees were appointed at the residential to examine special aspects of the problem; they have been meeting, and a progress reporting session will have taken place by the time this Review is published.

A final residential seminar is planned for the spring. On this occasion, the faculty-participants will attempt to prepare a statement on special programs for adults.

The Western Reserve Project

Cleveland College has taken quite a different tack. Its project developed as part of a broader policy designed to increase the faculty's involvement in and sense of responsibility for the informal or non-credit programs of Cleveland College. The president of the university appointed a faculty committee whose primary task is to work on the non-credit program of the college. As a supplementary obligation the committee has undertaken to sponsor a project directed toward understanding the special problem of teaching adults.

Its first step was more exploratory in nature than the task-oriented Oklahoma project. It consisted of a dinner meeting to which were invited full- and part-time faculty who were currently teaching either credit or non-credit courses for Cleveland College. A psychologist at Western Reserve spoke on the topic of the psychology of adults as it related to teaching. In terms of immediate results, perhaps two points are worth mention. Although this was a voluntary affair with a free dinner as the only incentive, about ninety persons—two-thirds from the credit program and one-third non-credit—accepted the invitation. Secondly, the psychologist from the university had not given any prior attention to the problem of adults as students but became interested as a result of the assignment.

The immediate hope of the Faculty Committee was that the dinner meeting would stimulate interest in the special problems of teaching adults—and enough interest so that it would be possible to organize informal committees or groups to undertake further exploration. In fact, the response exceeded cautious expectations. The discussion following the address was lively, to the point, and involved an impressive proportion of the audience. It included at least one specific proposal for a follow-up and a number of questions reflecting concern over particular aspects of the total problem. At the present writing three measures are under way to follow up on the progress. First, the Psychology Department at Western Reserve has sent a doctoral candidate to the Dean of Cleveland College to examine possibilities for a dissertation. Second, plans are under way for a work shop for non-credit teachers to discuss how to get their students to study. Third, a faculty committee will be formed to explore the entire problem of teaching adults at Western Reserve University. This last development springs from a proposal made at the dinner meeting. Thus, although there is no assurance that the experiment will succeed, it's an auspicious start.

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INSTITUTE IN LIBERAL STUDIES FOR UNIVERSITY ADMINISTRATORS

The assumption of the Institute is that individuals—in this instance, educational administrators—who have been well educated and who are highly experienced in their profession can benefit greatly from exposure, or more often, re-exposure, to liberal studies. The Institute is also based upon the belief that the adult years offer possibilities of learning experience at levels of insight usually not realized during early years of schooling and training.

More specifically, we hope that the rewards of the Institute experience will be many, not only to the participant, but to his educational institution and to the community in which he works, votes, plays, earns his living, and goes about his daily tasks. In addition, the Institute will give participants, many of them for the first time, an opportunity to see a residential program in action.

The Institute was sponsored by the Center for the Study of Liberal Education for Adults in co-operation with the Association of University Evening Colleges and the National University Extension Association.

Program

The theme of the Institute was Exploration in Values: an inquiry into significant values as they apply to the individual in his relationship to other individuals and to the social and political system, and as a consumer and creator in literature and in the arts. The Institute did not concern itself with administrative problems.

The program was residential, which meant that education took place around the clock for five full days. In addition to regular classes during the daytime hours, special events were planned for the evenings.

In five days, even in a residential program, however, one could not expect to deal with all knowledge. Hence the Institute planned to have considerable flexibility as it selected and sorted from the liberal studies those aspects which appeared most likely to help participants to develop new ways of understanding experience, to continue learning on their own, to look upon intellectual, social, political, esthetic, and ethical experiences in a new and more meaningful light; and to find a basis for continued intellectually creative growth.

The program was divided into two seminars: one on Values, and the other on Literature and the Arts. Both seminars met daily. The seminar on Values was led by George Barton of Tulane University and the seminar on Literature by Reuel Denney of the University of Chicago.

Barton had asked participants to read large chunks of the following: Whitehead, Adventures of Ideas; Lippmann, The Public Philosophy; Riesman, The Lonely Crowd; and Russell, The Conquest of Happiness. He proposed to deal with the subject of values and to use the readings as background materials. Later in the week, on request, he discussed several of the books directly, but still in terms of values. He cautioned the group not to suppose that philosophy meant what an unnamed friend of his did when he said: "Be philosophical, George. Don't think about it!" He began by asking the group: "Why have a philosophy of life?"

Denney had asked participants to read the following: seven short stories by Turgenev, all from The Sportsman's Notebook; Berlin, The Hedgehog and the Fox; Faulkner, The Bear; and Forster, Aspects of the Novel. Denney's main focus was upon "Styles of Life" as portrayed by Turgenev and Faulkner, and the group joined him in probing beneath the stones to some appreciation of the values maintained by the societies the authors described.

In addition to the daily seminars, special events were planned for four of the five available evenings. On the first evening, Jean Erdman gave a lecture-demonstration on the dance. She teaches at Bard College, has danced in the Martha Graham troupe, done concert work around the world, and written widely on the dance. In her presentation, she talked about and demonstrated dance forms in Japan, Bali, India, Hawaii, and the United States. In each case, she related the dance to the country's broader culture.

The second evening, Morton Gordon of the Center staff gave a lecture-demonstration on modern jazz. He is a jazz fan and plays jazz piano as a hobby. He talked about jazz as music, and concentrated upon the musical elements of jazz rather than upon its social or psychological dimensions.

The third and fourth evenings were devoted to discussions on art led by professional artist Irving Kriesberg, who also teaches at Brooklyn College. The first evening, he painted a picture and answered questions about his approach and technique. The second evening, he discussed the work of other painters.

Evaluation

There was no attempt at "systematic" evaluation. The faculty and the two members of the Center Staff present A. A. Liveright and M. Gordon agreed that they shared the following strong impressions: (1) that participants were refreshed by re-exposure to this kind of educational experience; (2) that participants wanted more of the same for themselves and believed that other administrators should have the opportunity to attend similar institutes; that participants were stimulated to re-examine their own evening college and extension division programs for ways in which these programs could be made more "liberating."

Recent Developments

A second Institute in Liberal Studies for University Administrators has been planned and will be held at the Sagamore Center of Syracuse University on May 4 — May 9, 1958. In addition, "alumni" of the first Institute will also come to Sagamore during these dates to participate in an additional week of liberal studies. Separate daily programs are planned for the two groups, who will meet together for joint evening special events.

* * * * *

VISITING STAFF MEMBER PROGRAM

During the spring quarter of 1957 the Center initiated its visiting staff member program. The program was developed as a means of permitting someone actively engaged in or concerned with university adult education to spend a period of time at the Center. The program has several purposes.

First, it provides an opportunity for the staff member concerned to get away from regular administrative tasks, and, as he participates in various aspects of the Center work, to gain new insights into and ideas about liberal adult education; secondly, it is a means of bringing new and fresh points of view to the tasks of the Center.

Costs of the program—salary compensation, special moving expenses and travel costs—are covered by a special grant from the Fund for Adult Education's Leadership Training Awards. Visiting staff members are selected by the Center after consultation with the deans or directors involved. Selection is based both on the degree to which a visiting staff member appears to be likely to benefit from his stay at the Center and on what such a visiting staff member can offer to the Center.

The Center believes that it can provide an educational experience which is quite different from an internship in a university or college adult education division. At the university the compelling demands of the daily operation place limits on the opportunities for a broad educational experience; in fact it might be argued that it would be specialized education. There is no question but that for many individuals this would be appropriate. On the other hand, the Center offers an opportunity for a broader education—perhaps a job-related liberal education. By this is meant that its major concern is with ideas; it deals with practical operators and thus maintains some perspective of the dual functions of thinking and doing.

The location of the Center on the campus of the University of Chicago provides an opportunity for some graduate work, where that seems to be a desirable part of the grantee's educational experience. Thus, in view of the breadth of activities and interests, it is possible to develop a rounded program which increases special competence in most areas of liberal adult education (except administration) and provides breadth or freedom for the specialization of a particular job at the university.

Although it is impossible to indicate a specific program without reference to a particular candidate, the following kinds of experiences are illustrative.

Guidance—one staff member, the Assistant Director, is designated as tutor. It is his responsibility to consult with the visiting staff member a) to plan the appropriate educational experiences in such a way that it fills the needs of the individual; and b) to confer with him on a regular schedule in order to insure a co-ordinated and meaningful educational experience.

Staff Discussions—much of the Center program is developed in staff deliberations. The visiting staff members participate in all such meetings.

Individual Discussions—the entire staff is available and welcome questions or discussions of problems which concern the visiting staff member.

Assigned Tasks—the visiting staff member is assigned as the second or third member of staff teams or committees appointed to carry out staff projects (specific assignments would depend on the interests and needs of the visiting staff member; in terms of present activities of the Center, they might be development or refinement of ideas such as the adult Master's Degree; they might be faculty training; they might be workshops for leadership development; etc.).

Formal Education—where desirable, the visiting staff member takes one or two graduate courses at the University of Chicago. This might consist of work in adult education with Professor C. O. Houle, but not necessarily if some other field seemed more relevant to the individual's need.

Freedom to Think—it is assumed that the individual should have some time to think about problems in connection with his university. This includes discussion, reading, and developing ideas which could be tried out on the staff and others with whom he would have contact.

Qualifications—in order to gain the maximum benefit from an internship, the Center believes the grantee should have some experience in university-level adult education. It assumes that this experience is likely to be primarily administrative. In general the staff believes that it would be most effective for an individual at the junior level, or, in the case of smaller institutions, a young dean of adult education. The Center is not interested in an individual whose primary interest is graduate study or who wants some free time to write a doctoral dissertation or to conduct research.

Advantages Accruing to the Center—the major advantage would be in terms of a Center responsibility for the development of junior leadership. This would represent co-operation at a point of coincidence with the FAE Scholarship Program and would represent at least a small step in reaching the junior leadership of university adult education.

The first visiting staff member was Milton J. Kalb, Division of General Education, New York University, who stayed at the Center from February to June, 1957. While at the Center, he was assigned as team member to a number of different projects, which were intended to sample the range of Center activity, and made a visit to the University of Minnesota as part of the Center's general program of field work and consultation. He suggested that he be assigned the task of collecting and editing an assortment of articles on adult teaching for compilation into an anthology, and took this assignment with him when he returned to his position at New York University.

In October, Allan Pfleger, Assistant Dean of Cleveland College, became the second visiting staff member at the Center. He came to us after considerable practical experience and perhaps the most important thing that Dean Pfleger needed was an opportunity to be free from the daily demands of his job to reflect on university adult education and to do so outside of the special perspectives of a single institution. Hopefully, the interlude of three months at the Center provided a setting for such reflection.

To provide a focus for the experience Pfleger came with a specific project in mind: to develop a plan for non-credit program development at Cleveland College. Thus, while the period at the Center provided freedom from his job, his experience was directly related to his responsibilities at Cleveland College. When he left the Center, he had developed a proposal for a research project concerned with teaching adults. Starting with the assumptions in our Notes and Essays, "Especially for Adults," Pfleger developed hypotheses and a research design for testing them. The proposal is being given favorable attention at Western Reserve University and a faculty committee has been selected to work with him on the project.

In addition to this very tangible outcome, Pfleger believes the total experience was "most enriching." Perhaps this is not measurable, but it is gratifying to find some indication that the interlude provides a setting for regeneration and perhaps a little growth.

DEVELOPMENT OF ORGANIZATIONAL RELATIONSHIPS

Work with associations of universities and colleges in adult liberal education followed to some extent the pattern already firmly established. Center staff participated actively in annual meetings of both AUEC and NUEA, and in the fifth Center-sponsored leadership conference, this year devoted to the theme of professionalization.[1] Field work and consultation adtivities sharply increased, as may be seen in the report included in this section, and publications emphasized report of Center activities perhaps more than before; but the general direction of these activities remained the same. The long-requested Clearinghouse was finally approved and provided with special funds this year in preparation for its first year of operation in 1958, an account of the general plans for its operation may be found in this section.

Special efforts were made, in this first year of official relationship with NUEA, to explore the function and problems of the separate divisions of the Association. A conference held for the Conference and Institute Division (previously referred to), plans for a special meeting of the Committee on the Arts, co-operation with the Correspondence Division for a publication describing new directions in correspondence study programs, co-operation with the Community Development Division on a survey of development programs—all are evidence of the rapidly developing relation with state universities. The advisory NUEA Committee on Liberal Education, which was formed to work with the Center directly, proved so useful that the AUEC has appointed a similar group to provide liaison with that association.

Center representatives attended the annual meeting of the Commission on Liberal Education of the Association of American Colleges for the third time; and the informal relationship with the Association has included the co-operative distribution to AAC members of two Center pub-

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1. Howard S. Becker, "Some Problems of Professionalization," Adult Education, Winter, 1956.

lications of special interest to liberal arts colleges The general Center intention to develop relations where desirable with individual liberal arts colleges, rather than to try to formalize a relationship with the Association as a whole, has already been put into practice with some consulting visits involving three or four small colleges in the field and at the Center.

The greatest single block of effort in this area, however, has been the development of plans for a major program of study and research of the status of liberal education for adults in institutions of higher education, which is at present writing almost at the stage of data gathering, and which is described in the following material.

CENTER FIELD WORK AND CONSULTATION

Since its beginning the Center has carried on a certain amount of field work as a basic part of its program. For some time it was chiefly investigative and reporting, but as its program developed, field work began to take on other forms: strengthening associational and institutional relationships, and planning and participating in conferences. More recently, due to shifts in Center direction and to the way in which it has begun to be perceived by the field itself, this general activity has taken the form of consultation with individual institutions on specific programs and ideas in the field of liberal adult education.

These changes in the nature of work in the field reflect the changing role of the Center. The first years were by necessity exploratory, when the Center had the responsibility for finding out what was happening in the field and what the resources were for the development of liberal adult education. Later, major emphasis was placed on developing a general supportive climate for experimentation, and on welding relationships. Now it is at the point where it can provide practical assistance to institutions and where it must secure wider understanding about the experimental programs it sponsors.

The precise nature of field work tasks varies enormously but most frequently involve the following:

Visits to institutions to help plan, or to observe, experimental programs in which the Center is involved.

Attendance at association meetings.

Attendance at meetings to make special program contributions —addresses, discussion leadership, etc.

Visits to institutions to discuss instructional problems with groups of adult division faculty.

Attendance at special conferences on problems of liberal adult education which the Center is co-sponsoring and planning.

Conferences at the Center itself with a steady stream of visitors who wish to discuss special problems or get advice in general questions.

As part of its generally expanded field work program, and as a result of its now year-old association with the NUEA as well as the AUEC, Center staff members have had occasion, over the past six months, to visit the following institutions; all of these institutions belong either to the AUEC or the NUEA; some have membership in both organizations:

American University
Boston University
University of Bridgeport
Brooklyn College
University of Buffalo
University of California at Berkeley
University of California at Los Angeles
University of Southern California
John Carroll University
Case Institute of Technology
University of Chicago
University of Iowa
Johns Hopkins University
University of Kansas
Loyola University (Chicago)
Loyola College (Baltimore)
Marquette University
University of Massachusetts
Michigan State University
University of Michigan
University of Minnesota
University of Cincinnati
Clark University
Columbia University
University of Delaware
University of Denver
Drexel Institute of Technology
Fairleigh Dickinson College
University of Georgia
Harvard University
Hunter College
University of Indiana
Pennsylvania State University
University of Pennsylvania
Portland Extension Center
Purdue University
Queens College (Flushing)
University of Rhode Island
University of Rochester
Rutgers University
Syracuse University
Temple University
University of Nebraska
Newark College of Engineering
University of New Mexico
New York University
Northwestern University
Ohio State University
University of Oklahoma
University of Utah
Utica College
University of Washington
Wayne University
Western Reserve University
University of Wisconsin
University of Wisconsin at Milwaukee
Xavier University

* * * * *

CENTER PUBLICATIONS

The general purpose of Center publication policy has been to help develop a literature for the field of liberal adult education. In part this has been a task of making available to interested persons articles and fugitive materials which they might not otherwise come across, and in part the publication of original pieces. Its own publications are submitted to the rigorous judgment of a small publications advisory committee which has represented on it evening college and extension divisions as well as individuals in other parts of the university who have an abiding interest in liberal adult education.

This general purpose is realized by the publication or distribution of pieces for a number of often very different reasons:

1. Presentation of views on the philosophy or method of liberal adult education, particularly where they illuminate current controversies in the field. The Center has itself never formulated a fixed view of philosophy and method and perceives a need to keep all viable points of view alive.

2. Dissemination of important findings and generalizations about the field, particularly of new and interesting program formats, faculty improvement devices, etc.

3. Description and evaluation of Center activities, particularly those experimental efforts which might help administrators of adult enterprises in basic decisions of program policy.

In the course of the past year the Center has distributed the following original publications and reprints to the field:

Benne, Kenneth D., "Adult Education in the University," Journal of Higher Education, Vol. XXVII, No. 8, November, 1956, pp. 413-18.

Benne, Kenneth D., "Adult Education in the University," Journal of Higher Education, Vol. XXVII, No. 9, December, 1956, pp. 467-70.

Crimi, James E., "Adult Education in the Liberal Arts Colleges," Notes and Essays on Education for Adults, Number 17, September, 1957.

Elsdon, Konrad T., "Reality and Purpose," Notes and Essays on Education for Adults, Number 16, June, 1957.

Gordon, Morton, New Dimensions of University Responsibility for the Liberal Education of Adults, A report of the Daytona Beach Conference of Urban University Presidents, Daytona Beach, Florida, May 1956. Chicago: CSLEA, 1956, 44 pages.

Horn, Francis H., "Liberal Education Re-examined," Harvard Educational Review, Vol. XXVI, No. 4, Fall, 1956, pp. 303-14.

Kempfer, Homer, "The President's Committee and Adult Education," School and Society, Vol. LXXXV, January 19, 1957.

Leys, Wayne A. R., "The Terminal Master's Degree," Harvard Educational Review, Vol. XXVI, No. 3, Summer, 1956.

Liberal Education: Summary of a Discussion by the Trustees of the Carnegie Foundation for the Advancement of Teaching; and Implications for University Adult Education," Notes and Essays on Education for Adults, Number 18, September, 1957.

Miller, Harry L., "Why Don't We Have Better Teaching for Adults?"

Adult Education, Vol. VII, No. 2, Winter, 1957.

Schueler, Herbert, "The Method of Adult Education," Adult Leadership, pp. 306-8, April, 1957.

Siegle, Peter E. and James B. Whipple. New Directions in Programming for University Adult Education. Chicago: CSLEA, 1957.

Siegle, Peter E., "Something for Everyone," Vassar Alumni Magazine, March, 1957.

Vaughan, Marilyn, The Vassar Institute for Women in Business. Chicago: CSLEA, 1957.

Whipple, James B., "Especially for Adults," Notes and Essays on Education for Adults, Number 19, October, 1957.

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CLEARING HOUSE

For several years the Board of the Center has recommended that the staff consider the advisability of establishing a Clearing House at the Center. When the proposal was first made it was felt that it might be unwise at that time to divert staff time and energies from some of the other programs and activities underway, but since that time the Center has been able, with the assistance of the Fund for Adult Education, to implement the ideas outlined in the original proposal, below.

In line with this tentative approval by the F. A. E., staff members of the Center have proceeded with the development of plans for establishing the Clearing House. The following sections of this working paper outline the proposal.

Scope of the Clearing House

We propose that the Clearing House function be focused on university adult liberal education with the following general exceptions:

1. Materials having anything to do with programming will be restricted to liberal education developed for adult students, but will include relevant materials about programming carried on by institutions other than the university.

2. Materials on teaching methods or formats will be restricted to university adult education, but include material dealing with vocational or other non-liberal subject matters where relevant.

The constant, then, will be adult education, with variation in the liberal education and university setting foci where it seems relevant and useful. The Clearing House will not cover the whole field of adult education. This would be too great a diversion of Center energies even if it should be set up almost as a separate operation and, moreover, it would be difficult to make it directly and conveniently useful for the operation of the Center itself. There is also the possibility that the Fund may set up a Clearing House for voluntary adult education.

Functions

The thought was that the Clearing House should be an active, initiating kind of operation rather than a simple repository of information. The Clearing House Director would contact people in the field for data and circulate ideas and proposals through some kind of newsletter. The reporting function would also include ferreting out new ideas and bringing people with parallel projects in touch with one another. The Clearing House Director would also furnish a packet of materials for staff members in institutional visits with suggestions on people to interview and Clearing House information that could be useful to them. The specific functions of such Clearing House are suggested below:

1. Collect and file books, pamphlets, fugitive materials, relating to programming, methods, and administrative problems, including clippings of magazine articles of interest.
2. Develop an elaborate cross-index file for finding materials which relate to specific questions.
3. Make available a consultant service which would (a) answer inquiries which require some integration of information available, and (b) answer requests for loan of specific materials.
4. Conduct, on a restricted basis, small surveys of the field to gather data on specific problems, perhaps in co-operation with the research committees of AUEC and NUEA.
5. Publish a periodically revised bibliography of generally available literature on University Liberal Education for Adults.

Recent Developments

The Fund and Center Boards have approved the establishment of a Clearing House. A Clearing House Director was employed on February 1, 1958, and the Clearing House began functioning from that date.

* * * * *

STATUS OF LIBERAL EDUCATION FOR ADULTS IN INSTITUTIONS OF HIGHER EDUCATION

The study we are proposing may be viewed as "policy research"; that is, it stands somewhere between the normative status study, which provides a picture of what is being done, and theoretical research, which seeks to build abstract statements of relationship and relate them to theory. We propose to focus this study on those elements which will most directly aid the Fund for Adult Education Center, and the institutions it serves in the formation of policy and the choice of directions. The purpose may be stated broadly in these terms:

> To obtain the kind of knowledge about adult education in institutions of higher learning that will best aid in developing strategies for broadening and making more effective liberal education activities in these institutions.

Development

If this statement of our purpose is accepted, then we need two kinds of data: (1) those which will give us a broad and fairly accurate picture of the recent state of liberal adult education, and (2) those which will map the important forces maintaining its present level. Examples of types of data under each category are given below.

1. Status data:

   Quantity—proportion of liberal offerings to total activity of the division or college; number of students in each;

   Quality—to what extent are offerings shaped to special needs, what extent merely transferred whole from day school;

   Kind—what is general balance between humanities, arts, social sciences, sciences;

   Types—credit, non-credit, degree;

   Organizational milieu—relation of division to the rest of the university; degree of autonomy;

   Relation to other adult education in university—do day divisions carry on programs (example: management programs by the school of business) outside the official framework of the evening division;

Faculty—who are they, how are they oriented and evaluated.

2. Dynamic data:

Policy determination—who makes educational policy for the evening division;

Commitment of power figures—attitudes of important decisionmakers toward adult education and toward liberal education;

Climate of the adult division—money or service;

Faculty role conflict—to what extent does teaching conform to day division expectations and the norms of the graduate school, is it influenced by adult division expectations as well?

Obviously, some of these data cannot be obtained without extensive field work, others can be gotten by questionnaire. The design, therefore, allows for two major steps, with considerable preliminary preparation before step 1 can be undertaken.

Preliminary Stage

Three major products must be fashioned before we begin the study itself: 1) Agreement on the kinds of data we need for the status map of liberal adult education, which means concensus on a number of knotty problems of measurement, classification, etc. We propose to appoint a committee to advise us composed partly of official representatives of the major associations, and partly of persons with a knowledge of both research methodology and university adult education. 2) Agreement, by the Center staff at least, on a statement of the conditions of institutional life under which programs of liberal adult education are most likely to flourish—the "ideal adult division" from our standpoint. 3) A statement of all the hypotheses in which we have any confidence relating to the forces for and against change toward the conditions we have set up in 2 above.

Status Study

The first major step is a questionnaire sent to all evening colleges, extension divisions, and a sampling of liberal arts colleges which have adult programs. This may be done by mail, or by personal interview conducted by a professional research agency on a sampling basis. The results of this questionnaire will give us the benchmark data we need for long-range evaluation. It will also provide us with the means of selecting a sample of institutions for the further work of gathering data on the forces for change. The institutions will be grouped according to their possession of common characteristics, part of the classification scheme developed in the preliminary stage. Depending on the number of groups we have, we can select one or two institutions out of each group for study in the second stage.

Dynamics Study

This second stage will involve a visit of one or two weeks to the institutions selected by a team of two Center staff members, with instruments designed to get at data needed to throw light on the hypotheses developed in the preliminary stage. This will include a considerable amount of interviewing of administrative staff and a carefully selected sample of faculty, some day administrators, perhaps the administration of the role-conflict instrument developed by Schwertman. This step, hopefully, might be taken by the end of Spring, 1958, and the data analyzed and punched by the end of summer.

Publications of

THE CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS

The prices of Center publications, with exceptions noted, are:

Discussion Guides	**$1.00**
Reports	**Single copy free. Bulk rate quoted on request.**
Notes and Essays	**Single copy free. Extras $0.25 per copy. Bulk rate quoted on request.**
Offprints	**Single copy free**

Discussion Guides

Analytical Reading
***International Political Behavior.* $3.00**
***Looking at Pictures: A Guide to Intelligent Appreciation.* $5.00**
Our Modern Art: The Movies
Scientists at Work
Themes and Variations: An Invitation to Literature
Understanding Group Behavior
Ways of Mankind

Reports

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Adults Grow in Brooklyn. Report Number 2 of the Brooklyn College Experiment

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9. C. Wright Mills. "Mass Society and Liberal Education." June, 1954.
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14. Royce S. Pitkin. "The Residential School in Adult Education." March, 1956.
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16. K. T. Elsdon. "Reality and Purpose: A Visitor's Reflection on Some Aspects of American Adult Education." May, 1957.
17. James E. Crimi. "Adult Education in the Liberal Arts Colleges." September, 1957.
18. "Liberal Education." Summary of a Discussion by the Trustees of the Carnegie Foundation for the Advancement of Teaching (reprinted from the 1955–56 Annual Report). September, 1957.
19. James B. Whipple. "Especially for Adults." October, 1957.
20. Burton R. Clark. "The Marginality of Adult Education." June, 1958.

REP 143

A Review of 1958

Future Directions of the Center
and
A Report of Current Activities

A REPORT

Center for the Study of Liberal Education for Adults
4819 GREENWOOD AVE. · CHICAGO 15 ILLINOIS

An organization established as the result of a grant from the Fund for Adult Education to work with the universities providing liberal education for adults

140

THE CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS was established as the result of a grant from the Fund for Adult Education to work with the universities providing liberal education for adults. The official purpose of the Center is to "provide aid and leadership to the forces that can develop the evening college and extension movement into a more effective instrument for the liberal education of adults." Communications may be addressed to the Director, 4819 Greenwood Avenue, Chicago 15, Illinois.

Publications of the Center are listed on the back covers, with information as to how they may be obtained.

A REVIEW OF 1958

Future Directions of the Center, and a Report of Current Activities

CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS

July 1959

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TABLE OF CONTENTS

Page

Introduction v

I. Re-Examination of Center Directions: A statement of general Center policy and directions for the future, based on staff and Board discussions.

A. Underlying Principles 3

B. Major Program Areas 5

Area One—Programming for Liberal Education for Adults 5

Area Two—Teaching and Discussion Leading 7

Area Three—Climate 9

C. Instrumental Activities 13

One—Research 13

Two—Clearinghouse 14

Three—Publications 15

Four—Field Work and Consultation 16

II. A Review of Activities: 1958: Notes on all major Center activities during the year, with more extended coverage of new projects, brief descriptions of progress on continuing ones.

A. Programming 21

B. Audiences for Liberal Adult Education 31

C. Faculty and Leadership 39

D. Climate and Attitudes 45

E. Instrumental Activities 54

INTRODUCTION

During 1958, the Center devoted much time to reviewing its past activities and developing a plan for future direction. Also, it reached a peak point in terms of the number, variety, and scope of its activities and projects.

This Review attempts to report both on future directions and on the most important activities in which the Center was involved during 1958.

The first section summarizes our considerations of future directions. This statement grew out of a number of staff papers which were prepared in the summer of 1958; discussions at a policy staff meeting in September; review by a special Board committee in October; and finally, revision and approval by our Board of Directors at its November meeting. The rationale in this statement, program areas and instrumental activities delineated in it were put into operation in 1959 and also served as the basis for a request to the Fund for Adult Education for a continuing grant.

The second section reports on major activities during 1958, arranged to accord with the Program Areas and Instrumental Activities enumerated in Section One. In a departure from the policy of the past several Reviews, the 1958 Review does not cover all activities, nor does it report only on those not covered by other Center Reports. Instead, it attempts to give a brief summary of all of the Center's major activities during 1958. Of special importance among activities reported in Section Two are the following:

The establishment of a Clearinghouse at the Center.

The first steps in connection with setting objectives and developing evaluation instruments for higher liberal education of adults.

Development of working relationships with the Association of Colleges and Secondary Schools and appointment of an Advisory Committee to work with Center on expanding adult education activities within Southern Negro Colleges.

Completion of data collection and field work for the extensive AUEC-NUEA Study.

Focusing of interest on extension and evening college arts and cultural programs through the Brighton Canyon conference and subsequent activities.

Initial steps toward bringing together institutions interested in the development of Special Degree programs for Adults.

Continuing and expanding work in stimulating programs of liberal education for special groups including union members, alumni groups, community leaders, teachers, and secretaries.

Expansion of Liberal Education Institutes for Deans and Directors.

Greater concentration on the teaching of adults illustrated by the conference on Teaching Styles and subsequent research activity.

Focusing attention and interest on problems of the Changing University through the Seventh Annual Leadership Conference.

Drastic increase in field work and consultation activities by the staff.

It is our hope that all who work with us and whom we are set up to serve will reflect about this report so that we may have the benefit of your future advice and guidance.

This Review cannot be complete without my expressing thanks to our Board of Directors, for their increasing activity and assistance; to the Fund for Adult Education for its continuing support of our activities; and to the staff for its energetic and imaginative work. Finally, the thanks of all of us at the Center go to the AUEC and NUEA and to the individual professionals in the field of higher adult education who have given so generously of their time and interest in helping to further the cause of liberal education for adults.

A. A. Liveright, Director
The Center for the Study of Liberal
Education for Adults

I. RE-EXAMINATION OF CENTER DIRECTIONS

A statement of general Center policy and directions
for the future, based on staff and Board discussions.

UNDERLYING PRINCIPLES

The following principles underlie the future direction of the Center as outlined in the major portion of this document. Some of the principles reflect the traditional direction of the Center since its organization, and others represent more recent thinking; taken together, they provide the framework for specific agreements with respect to policy and implementation.

1. The Center for the Study of Liberal Education for Adults sees as its major goal:

> Helping American higher education develop a greater effectiveness with and deeper sense of responsibility for the liberal education of adults.

2. In its activities, the Center will evidence its concern for and conviction about the importance of the development of leadership for public responsibility as an important goal of liberal education. It will attempt to achieve this end both by working directly with the gate-keepers of continuing education for adults—the deans and directors of evening colleges and extension departments—and through them on the development of programs which will stimulate an increase in informed decision-making and in individual autonomy.

3. In the light of its seven years' experience in the field and the demonstrated need for a continuing organization of this kind, the Center is now ready to move from a temporary, empirical operation to one which is based on a long-range view involving greater systematization of programs and activities and a more organized program of research and experimentation. In line with this principle the Center will in the future:

> Undertake activities and programs in line with systematized and organized theories and hypotheses about the liberal education of adults.
>
> Place major emphasis in its field work, research, and programming on experimental and demonstration programs which are consistent with these theories and hypotheses.

4. The Center is conscious that the marginality of adult education activities in the evening college and extension divisions which sponsor

them is one of the most difficult and vital issues facing university adult education in the next ten years. Therefore, as a primary task in the area of developing a favorable climate, the Center will identify problems relating to marginality as well as suggest possible solutions.

5. The Center realizes that it can best achieve its goals by working primarily with and through the institutions of higher education; therefore, the Center will continually try to broaden the base of institutions involved in experimental and demonstration programs in liberal education for adults.

6. In working with and through these institutions of higher education the Center will continue providing subsidies to institutions and individuals in the field in the form of germinal grants to stimulate larger, more integrated and continuing activities which will be developed by the institutions themselves.

7. In carrying out these basic principles the Center will concern itself primarily with:

a) Programming for liberal education for adults
b) Teaching and discussion leading
c) Development of a climate favorable to the liberal education of adults

These major concerns of the Center will be implemented by the following four instrumental activities:

a) Research
b) Publications
c) Clearinghouse
d) Field visits and consultation.

MAJOR PROGRAM AREAS

AREA ONE—PROGRAMMING FOR LIBERAL EDUCATION FOR ADULTS

Background

Since abandoning its policy of developing discussion guides, the Center has emphasized two kinds of programming: one has been to serve as "idea man," spreading as many ideas as possible but leaving implementation of them largely to the field; the other (and especially since the Vassar Institute) has been to administer a successful format, the residential institute for specialists. The proposed policy for the future does not repudiate this past, but it attempts to avoid either extreme. It borrows both from the image of the "idea man" with its emphasis on innovation, and from the image of administrator with emphasis on direct Center participation during a period of experimentation.

So, though the Center's major contribution must be in the area of experimentation on the frontiers of liberal adult education, it will begin to participate more directly in implementation during the experimental period. Such participation must, of course, be limited, not only because the Center's role is not primarily an administrative one, but also because of the practical limits set by our budget and staff.

The proposal to make the Center's innovation and experimentation more systematic reflects a more significant shift in policy. In the past the Center emphasized the empirical nature of its activities, but we now believe that we have enough experience and knowledge to change to a more direct, organized approach. It follows, of course, that any success in systematizing experimental programming makes it both possible and important for the Center to perfect its methods of reporting.

Policy

A. The Center will place major emphasis in programming upon experiments and demonstrations to encourage the development and continuation of such activities by evening college and extension divisions.

B. The Center will develop theories and hypotheses about the most important aspects of programming, the development of audiences, the teaching of adults and the development of a climate conducive to liberal adult education and will give priority in programming to the further testing of these theories and hypotheses.

C. In its programming activities the Center will endeavor to stimulate and experiment with programs which are aimed at developing a greater sense of public responsibility on the part of local and national leaders and will give priority, consistent with the broad hypotheses outlined above, to programs in this area.

D. The Center will devote increasing attention to effective reporting of experimental programs.

E. The Center will, in co-operation with institutions in the field, increasingly concern itself with locating and motivating audiences for liberal adult education programs, by careful formulation and testing of theories relating to: recruitment through already organized associations and groups; the special "readiness" of middle-aged and older groups for liberal education; and motivation for program participation.

Implementation

Nothing in the proposed policy should be construed as a repudiation of activities or projects in which the Center is now involved. However, the policy would imply: (1) that current programs and projects will continue as experiments rather than as repetitions of a successful format; and (2) that they will operate with a date for Center withdrawal, as will all new projects.

As a direct result, the staff will devote considerably more time to a careful review of present projects and to discussion and approval of new ones. However, nothing in the proposal should be construed as contradicting the traditional Center practice of entertaining programming proposals from the field consistent with our major emphases.

MAJOR PROGRAM AREAS

AREA TWO—TEACHING AND DISCUSSION LEADING

Background

The Center has had in the past, and will continue, two emphases in teaching and faculty development:

1) the development of a favorable climate of concern for and identification with teaching of adults;
2) the improvement, by direct contact with teachers and discussion leaders, of teaching.

In the past, we have placed major emphasis on two kinds of activities. First were the series of Faculty Seminars, which over a period of three or four years involved several hundred faculty members in discussions about liberal education for adults. These seminars were thought to be effective, but there is some doubt about how much can now be gained by pushing this activity further.

Second, and more recent, emphasis was on the operation of faculty development seminars at institutions such as Syracuse, Western Reserve, and Oklahoma. Although these, too, have been productive within individual institutions, we are not yet convinced that through such means the Center can have a general impact on teaching in the field as a whole. Another area of activity which we are considering is the establishment of closer relations with the learned societies.

Present thinking is that the Center can be most effective if it concentrates primarily on problems of teaching of adults, while at the same time in its climate-producing activities, it attempts to develop better relations with national associations of faculty groups.

Policy

The Center will concern itself with training and improving the teaching of teachers of adults and of discussion leaders. We will emphasize primarily teaching and classroom practice; this emphasis entails not only a better understanding of learning theory, but the more important identification of good adult teachers and of the characteristics which distinguish them.

Implementation

The Center will concentrate more on special opportunities and problems in adult teaching—not only with regular full-time faculty who teach adults, but also with part-time community teachers in evening college and extension programs and with discussion leaders in university programs.

It will also increasingly explore the potentialities for improving the teaching of adults through educational and commercial television, and through opportunities for combining television with such means as correspondence study. In connection with an examination of the teaching of adults, possible utilization of provisions of the Defense Education Act of 1958 will be further examined.

MAJOR PROGRAM AREAS

AREA THREE—CLIMATE

Background

To achieve the major objective of the Center, "to help American higher education develop greater effectiveness and a deeper sense of responsibility for the liberal education of adults," it is agreed that a portion of CSLEA time, energy, and budget must be devoted to developing a climate of understanding and support, a climate of attitudes among key individuals and expansion in the field of liberal adult education.

The Center's emphasis on climate will be demonstrated at three levels: first, the establishment of rapport among the Center staff and institutions or individuals likely to have some effect on the field; second, the development of better relations between evening college and extension departments and their parent institutions, so that the adult activities of a university will be increasingly accepted as basic, rather than marginal, to university functions and responsibilities; third, the development of awareness and understanding by the public as well as by educators of the idea of liberal adult education in institutions of higher education.

Included in the first level are field work, consultation, and face-to-face contacts of Center staff, as well as meetings and conferences primarily for administrators and staff members in the field of university and college adult education, and Clearinghouse activities.

Included in the second level are conferences at specific institutions, field visits to administrators and faculty members, attendance at their meetings, special publications by CSLEA, Clearinghouse activities, research and publications concerning themselves with the intra-university relations of evening college and extension. In addition, it is hoped that research about evaluation and standards in evening college and extension will be valuable for considering faculty and administrative attitudes toward adult education activities.

Included in the third level are Clearinghouse activities and stimulation of more general publicity about liberal education for adults.

In reviewing past experience in the area of climate, the staff agreed that we are not adequately publicizing what the Center and various institutions of higher education are now doing in the field.

Policy

1. The CSLEA must continue to be conscious of and work toward the development of a climate for evening colleges and extension departments within parent institutions—and with the public, which will both directly and indirectly support further experimentation and activities.

2. The Center will continue to devote its attention and allocate a portion of its budget to its major concern within this area—continuing activities with the leadership in associations directly involved in evening college and extension work, particularly with respect to developing in them a greater understanding of, and commitment to, the liberal education of adults. The Center will attempt a more workable definition of "leadership development" and a broader theory of what constitutes its effectiveness.

3. The CSLEA will consider developing a comprehensive program for securing more effective, widespread publicity for the many important and experimental programs of liberal education for adults now operated both by institutions and by the Center.

4. The Center must continually be aware of important areas in the field of higher education with which it has not in the past, and is not now, actively concerned and which it does not now consider to be within its scope. However, where such areas are identified and where no other organization similar to the Center is attempting to encourage liberal adult education programs, the Center should examine the feasibility of some activity. Examples of such areas might be co-operative extension services and community or junior colleges.

Implementation

1. The Center will work closely with extension and evening college associations, and in leadership development programs with deans and directors of institutions which are members of these associations. We expect that the following activities will be continued—at least on a limited basis—in the future:

(a) Leadership Conference

For three reasons, we will continue to bring together at our annual leadership conference the officers, directors, and chairmen of key committees in the two associations: first to provide for them an opportunity under Center auspices to meet with each other and conduct associational business; second, to confront them with an examination of the major issues facing them as administrators of adult education in institutions of higher education; third, to provide time for them to make policy decisions with respect to these problems.

(b) Associational Meetings

On request, we will participate more actively in the program of the two associations, in their committees, and in their divisions, and in their regional meetings so that we may more fully consider with them the liberal education of adults.

(c) Institutes on Liberal Education

We will continue the "Minnowbrook-Sagamore" venture with some regional experimentation, which may hopefully lead to continuing seminars for university administrators sponsored rather by several universities than by the Center.

(d) Visiting Staff Member

We will continue this program and try to sharpen our tutorial function in connection with it. We will make an evaluation of this program in the summer of 1959 (after we have had experience with two more visiting staff members) to help us develop future policy. We are already convinced that the program is sound but that evaluation can help us to make it more productive.

(e) In an effort to regularize field visits to the Center office and to provide the best possible learning experience for staff members visiting the Center, several visitation weeks will be established during which persons from various institutions in the field will visit the Center and will be involved in a planned period of discussion and information.

2. We will try to develop a favorable climate within the parent institution and among the faculties of these institutions. We will either continue or initiate these activities:

(a) We will continue our liaison with organizations such as the Extension Council of the Association of Land Grant Colleges and the Association of Urban Universities. We will supplement these contacts by activities of the Clearinghouse and by distribution of publications to administrators of these universities.

(b) We will undertake further research into the major problem of the marginality of evening college and extension operations.

(c) With respect to faculty, we will devote more study to present proposals for closer contacts with the learned societies and we will direct some publications specifically to leading faculty members.

(d) We will consider other methods for improving climate and devote some field work activities to this area.

3. We will emphasize the idea of liberal education for adults.

(a) We will maintain our relationships with the smaller liberal arts colleges by attending annual meetings of the Association of American Colleges, by participating in their Commission on Liberal Education, by special mailings to a limited list of college presidents, by placing articles in the AAC bulletin and by doing a limited amount of consultation work with such colleges.

(b) With respect to better public relations, we will assign a staff member to draw up a specific proposal for securing publicity; but publicity value should not be a determining factor for our approving activities.

(c) With respect to relationships with the Co-operative Extension Service and with community colleges, the Center will make no commitments before further analyzing both their problems and the advisability of our liaison with associations in this field. It is hoped that we can make specific recommendations within the next two years.

(d) With respect to stimulating adult education activities in the Negro colleges (who now have almost no such programs) the Center will follow up on its preliminary consultative conference held during the summer of 1958. This activity will involve consultant relationships among the Director and one staff member of the Center, and a newly organized Committee on Negro College Presidents.

INSTRUMENTAL ACTIVITIES

ONE—RESEARCH

Background

The recommendation of the staff indicates a marked shift in policy from our past procedure of delegating research outside the Center, to one of planning and conducting research within the Center itself.

Much of the research which the Center has in the past either planned or financed has been expensive and has not provided us with answers to the questions we were asking, because we had difficulty in communicating objectives to those doing the research; because they were single, unrelated studies seldom pursued beyond immediate findings; because we could not relate findings to the Center's objectives and problems in any helpful way. The exceptions have been some of those studies which were conducted by Center staff members, and which had bearing on problems encountered by us directly, such as the AUEC-NUEA Survey.

Policy

We propose, therefore, that research activity be given a differently organized, relatively central, and more respectable place in the spectrum of the Center's program, that it be well-planned and adequately staffed. We recommend the start of systematic, long-range research into some of the major problems which the Center faces, by identifying the most important of these problems and breaking them into manageable segments, that is, into small studies related both to each other and to a larger problem.

In this connection the Center will concern itself with such research problems as the classification of objectives for liberal education programs for adults and the development of instruments to determine their achievement; analysis of teaching styles and methods; motivation for participation in liberal education programs; stimulation of pertinent and important research in institutions with which the Center is working.

158

Implementation

A. Staffing—The policy would require, in addition to the present Assistant Director for Research, a full-time Research Associate and four or five part-time Research Fellows drawn from graduate schools. An important marginal gain would derive from the existence of such a core of personnel alert to the needs and possibilities of research. We would hope that research aspects of other parts of the Center's program would for the first time receive some active attention.

B. Resources—Technical resources should be made available by appointing a panel of consultants from the fields of research design, educational research, and learning theory. Members of the panel would be consulted individually when necessary.

C. Directions—Directions should be set basically by Center staff, out of a consideration of our recurrent problems, and by a thoughtful study of the several recent general surveys of adult education research. Research committees of the major associations tend to be subject to political considerations, and we recommend that the selection of research problems be discussed instead with the small but growing group of people whose major responsibility as members of college and extension staffs is research.

This recommendation does not preclude maintaining liaison with the research committee of the two associations.

INSTRUMENTAL ACTIVITIES

TWO—CLEARINGHOUSE

Background

Since the Clearinghouse has now been in operation for some six months, and since we have had an opportunity to observe its operations and to assess its performance and potentialities for developing relationships with the field, it seems appropriate to suggest more specific policies with respect to its future.

Policy

1. Based on staff evaluations, Board response and reports from the field, the value and effectiveness of the Clearinghouse appears to have been sufficiently established so that in the future it will be considered an integral part of the Center program rather than a special project.

2. As the Clearinghouse expands, increasing emphasis will be placed on both general and individual distribution of reports, brochures and materials to institutions and individuals in the field; as the Clearinghouse amasses data, its staff will devote more time to the service function of answering specific inquiries, always within the area of liberal adult education in institutions of higher education.

3. Consideration will be given to the kind of Clearinghouse required to serve the entire field of liberal education for adults. It is recommended that the Center, after several years of experience with its own Clearinghouse, develop recommendations for the kind of Clearinghouse required to serve the entire field and that the Center transmit such a recommendation to appropriate persons in the field.

Implementation

1. In the proposal to the Fund for the years 1960-61, the Clearinghouse is included as an integral part of the Center budget.

2. The Director of the Clearinghouse will be asked to prepare, sometime during 1959, a recommendation for the kind of Clearinghouse required to serve the entire field of liberal adult education. After review with staff and Board, this recommendation will be discussed with the Fund for Adult Education.

INSTRUMENTAL ACTIVITIES

THREE—PUBLICATIONS

Background

Since the inception of the CSLEA, we have placed more and more emphasis on developing a basic literature of liberal education for adults.

Center publications in the form of our Notes and Essays series, the Reports series, and reprints have dealt with: new programs and programming in liberal adult education; major theories and experiences in the field; basic teaching issues and learning theories. These publications now serve as a background for anyone interested in the field of liberal education for adults at the university and college level. Since our publications deal with all of the three major program areas, publications activities are thought to be a major way of furthering the Center's aims and programs.

Policy

While the existing publications policy continues, we will give more attention to planning publications which reflect major policy directions for the Center as they are enumerated in this document. Wherever it is required, we will commission special documents relating to our program areas, and we will prepare a two year program of publications.

Implementation

A staff publication Committee will be set up to consider intra-office problems and to provide for joint staff planning at the same time that an ad hoc outside Publications Committee will continue to consult with us on our publication program.

INSTRUMENTAL ACTIVITIES

FOUR—FIELD WORK AND CONSULTATION

Background

It is only within the past two years that field work and consultation have come to be looked upon as major idea-stimulating and climate-producing activities of the Center; prior to that time field work was primarily devoted to gathering information. More recently, however, Center staff members are being called on for consultation in the field because of their contact with many institutions and programs all over the country. They are in a unique position to provide advice and stimulation to administrators and faculties of evening colleges, extension departments, and other university divisions.

During the past year staff members visited approximately sixty AUEC-NUEA institutions. At the present, an increasing number of invitations for visits to various campuses are being received.

In addition to these staff visits, many administrators and staff members from evening colleges and extension departments visit the Center for periods of a day to a week, sometimes only to find out what is happening, sometimes for consultation on specific projects.

As our information and experience widen, we can expect requests for consultation both in the field and at the Center to increase; we welcome these as indications both of acceptance of the Center and of opportunities to spread the idea of and programs for the liberal education for adults.

Policy

The Center will continue its active field work, and attempt to systematize it so that it is more directly tied to our major program areas.

The Center will also continue consultant activities both in the field and at its offices and will look upon this activity as one of the major methods whereby it can implement its program areas and research findings.

Implementation

The newly created office of Assistant Director for Operations will allow us to organize these visits so that they may be more productive and so that contacts with the field visitors will be better distributed among the staff.

II. A REVIEW OF ACTIVITIES: 1958

Notes on all Major Center Activities during the year, with more extended coverage of new projects, brief descriptions of progress on continuing ones.

I. PROGRAMMING

Experimentation with program content and format has always played a major role in the Center's work. Our growing interest in the aspect of program development which relates to audience-finding, however, has resulted in some shift of our efforts. The report on much of the Center's activity in this area is provided in Section II following.

GENERAL PROGRAM DEVELOPMENT

The three major projects described in this section take very different approaches to the problem of program improvement. One asks program directors to pay a great deal of attention to their objectives in relation to how their programs are generally constructed; the second concentrates on a specific content area, the arts; the third approach is to a particular kind of program organization, the degree.

Evaluation of Liberal Adult Education

The Center, in collaboration with the Examiner's Office of the University of Chicago, has begun to explore the possibilities of defining more adequately than they now are the major objectives of existing programs of liberal adult education, and to experiment with testing procedures relevant to these objectives. (See Review of 1957 for detailed proposal.) During 1958-59, the effort is chiefly devoted to testing a series of procedures in a modest way, to enable us to judge the possibility of attaining the general and larger aim.

The need for the examination of program objectives in adult education and for experimenting with the development of techniques for assessing progress toward these objectives is considerable. Convincing evidence of program effectiveness will help to deal with skeptics on university faculties. It can guide instructors of adults in selecting the most effective methods to use in adult programs. It may help students appraise objectively their own growth and development.

During 1958 we have proceeded by a series of meetings devoted mainly to testing whether objectives common to adult educators can be sufficiently refined to permit the development of measuring devices.

The first step was a relatively large meeting at Princeton in April, at which teams from about eighteen different adult programs worked at the task of finding and stating objectives common to a majority of their programs.* The group found at least nine separate objectives which two-thirds or more of the programs represented thought very important. Work was begun at the meeting to state some of these nine in specific behavioral terms, that is, in descriptions of behavior which one could expect from a student if the program had been successful in achieving the objective.

We decided, on the basis of this progress, to follow the Princeton meeting with a series of regional workshops, whose task would be to take a few of the more important objectives stated at Princeton and decide what kinds of behavior changes one would need to get evidence of in order to assess the achievement of the objectives, and how, in general, they would like to go about obtaining such evidence.

Three of these workshops have already been held, one in Chicago in August, another in New York in October, the third and final one in New Orleans in January, 1959. Each of the workshops addressed itself to the objective which the Princeton participants agreed to state as:

> Ability to make judgments, informed and independent, on intelligent bases.

In addition, each of the groups took one other objective to work on, independently of the others.

Midwest:	Awaken interest and appreciation for intellectual and esthetic values.
East:	Increase facility for seeing connections and interrelationships.
Southwest:	Increase active participation in group and community affairs.

What we have at the moment is far from a completed instrument, or instruments, ready to be tested on students in any program. The materials which have emerged from the workshops are rather rough prescriptions for instruments, in the form of statements of student behavior which the programs agree are important to change, and some ideas, some of them partly developed, for obtaining evidence of that behavior change.

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*A complete account of the Princeton meeting is included in the Conference Report on Evaluation of Liberal Adult Education, CSLEA, 1958.

The third workshop in January completed the series of regional meetings. From it we acquired a series of rough instruments, with some sample materials worked out for them as guides for a completed instrument. We hope to turn these materials over to a technician in the field of test construction and by early summer, 1959, have available for testing at least a completed instrument for the evaluation of "judgment."

Two other meetings are planned for the first half of 1959. One will consist of people from the behavioral sciences, who will review the behavioral changes stated as desirable by the work groups, and judge which of them might be most effectively dealt with by educational processes, as well as suggest learning situations most likely to achieve such changes. The second meeting will bring back together all those who attended the beginning sessions at Princeton, to review progress and discuss the future development of the project.

Brighton Canyon Workshop in the Arts

The Brighton Canyon Workshop was sponsored jointly by the Committee on the Arts of the National University Extension Association and the Center, to provide an opportunity for people working in arts programs for university extension to exchange information and ideas, and to discuss common problems. It was held at Brighton, Utah, during the three days preceding the NUEA Annual Meeting at Salt Lake City.

More than fifty-five participants were provided with the opportunity of discussing the role of the arts in society, some of the exciting directions which university arts programming is taking, the relation of arts programs to community resources and to exchange information and ideas as they had never had an opportunity before to do.

Out of the conference emerged a thoughtful group of recommendations, suggesting ways in which motivation for participating in the arts can be increased; for establishing wider co-operation, regionally and nationally, among universities conducting such programs; ideas for research and experimentation which needs to be undertaken; and new methods for making available educational resources in the arts.

One outcome of the Brighton Conference is a draft of a publication, New Directions in Arts Programming, prepared for the conference as a background document. Revised and expanded it will be published in 1959. Another result came in answer to a recommendation for some kind of talent bureau which university extension divisions and evening colleges might use for programming on local campuses. The Association of American Colleges does have such a talent bureau, and the Center has arranged with it to extend their services to the evening colleges and extension divisions.

Special Degree Programs for Adults

Several years ago the Center staff decided that the possibilities of special degree programs, tailored in some way to meet the special needs of adults, merited closer examination than we had up to that time been able to give them. Exploration uncovered a considerable amount of interest in these programs and during the past year one of our major efforts in the area of programming has been to build lines of communication among the various interested universities.

Brooklyn College, for example, discovered that its efforts to evaluate life experience in terms of credit had to be supplemented by the development of special general education seminars to provide the broad approaches often lacking in their overspecialized adult students. The faculty seminar at the University of Oklahoma, described in more detail in the faculty section following, emerged with a recommendation for the establishment of a special degree at that university. Both New York University and Syracuse University had, on paper, well-developed plans for special Associate in Arts degrees which they intend to implement in the future. The University of Pittsburgh (see below) was in the early stages of planning a special degree curriculum as part of their newly-formed School of General Study. Two or three other institutions were very much interested in the general idea, though they had not yet done any planning.

It was apparent that an exchange of information and a discussion of the basic problems of such special degrees might be of great value at this point, even though the general front of the advance was a ragged one. Plans were laid, therefore, for a conference to be held early in 1959 which would examine underlying principles and elements of sound special degree programs for adults, with regard to:

a. The purposes and objectives of special programs for adults—not served by regular degree and credit programs.
b. The curricular objectives and the manner in which these objectives can be fulfilled.
c. The pedagogical devices which are employed and the extent to which they contribute to both fulfilling the objectives and facilitating the learning process.
d. The administrative problems created by the introduction of such a program in recruitment, admissions, advanced standing, placement, budgeting, etc.
e. The strategies of planning, organizing, and evaluating the programs.

The Visiting Staff Member Program

As a result of a further special grant from the Fund for Adult Education, it was possible for the Center to continue its internships for administrators of university adult education programs. This project continued in essentially the same form as the past and has been described in the Review of 1957. During 1958 and early 1959, Clark E. Spurlock and Alan B. Knox accepted invitations to participate in the program.

Clark Spurlock, Assistant Director of the Portland Extension Center, spent about five months in Chicago as a visiting staff member. He took part in a variety of Center activities both as observer and as participant. His basic purpose was to obtain a wide perspective of the entire field—one that was possible from this vantage point and less so while on the job in Portland, Oregon. His general experiences here were related to his particular situation at home. Specifically, before he left Chicago, Mr. Spurlock had a proposal for a complete revision of a graduate liberal arts program that was especially for adults and a plan for developing the adult counseling center.

Alan Knox, the director of the Syracuse Adirondack Conference Centers, came to CSLEA for three months. He devoted his major attention to exploring possibilities for programming primarily in the humanities. He took special advantage of the opportunities existing at the University of Chicago; thus, he made a careful study of the undergraduate humanities program, attending both classes and staff meetings. He also studied other projects that had special relevance for his personal growth and programming at Syracuse. Mr. Knox, like all visiting staff members, was active at the Center participating in meetings, programs, and on committees during his stay here.

SPECIFIC EXPERIMENTAL ACTIVITIES

The Center maintained contact with ongoing special programs which it had helped to start, such as the Brooklyn Project and the Queens Seminars for Adults. A detailed report of the Brooklyn project was prepared during the year for publication in 1959. A document dealing systematically with the rationale for the Queens Seminars was also completed. The projects described below, therefore, were not the only program development activities of the Center during this period.

The Laboratory College for Adults

Several years of thought and work went into the development of the idea for the Laboratory College, which proposed a different concept of an educational experience both in basic assumption and in curriculum structure. It was an attempt to develop a program wholly out of a consideration of the adult person as he lives in our particular society. Briefly, the program assumes that an education should enable mature adults to become independent of formal schooling, and that the best way of accomplishing this is to help them learn how to approach and understand the variety of experiences of which they are most likely to be a part in the urban environment.

In concentrating on a variety of experiences, the program disregards the present organization of the academic disciplines. It generally ignores most of the sub-divisions, and even to a certain extent, the major divisions, since man as the creator of moving and significant ideas, of stirring images, or of great sounds, is often empty considered apart from man as personality, as culture builder, and social animal.

It is obvious that by disregarding the present ordering of the fields of knowledge, we do not pretend that the program provides an orderly acquisition of orderly understanding. The real focus is on the analysis and understanding of experience, which is seldom orderly and usually difficult to categorize by reference to an academic catalogue. The adult students of the college bring to it whole ranges of experiences; they participate in other, and more structured experiences, while they are part of the program. It is the task of the staff and students together to examine these experiences for insight, for meaning, for the significant relation to other experiences. It is the basic assumption of this experiment in education that people grow, not by merely having experience, but by their ability to take meaning from it, to learn from it. What is studied in the program, then, is the art of learning from experience.

The role of experience can be seen as a device to facilitate the learning of theory and concepts. As such, it is a teaching device, the rationale for which can be stated this way: If students are to learn the concepts which we wish them to learn, then we facilitate the process by permitting them to draw on their own experiences as illustration.

This program, however, concentrates on experience not merely as a facilitating device, but as the significant term in the rationale, thus: if students are to learn how to approach and analyze their own experience, then we help them examine common experiences in the light of theories and concepts which are relevant to those experiences.

The fact is that for many reasons, people learn poorly, lopsidedly, wrongly, from many experiences and not at all from others, because they do not know how to compensate for human frailties, how to frame the kinds of questions which can be asked about an experience to make it more meaningful, how to look for connections and interrelationships that might be relevant to interpret experience. It is on these processes that the program concentrates.

The experience of the adult who is part of an urban environment bears inevitably the marks of many large-scale forces, often unperceived and usually not understood by him as an individual. Unless he is psychotically a recluse, almost every waking moment is shaped in some way by the fact that he lives in a city, or has been driven out of it into a suburban periphery. Transportation to and from work gives him a certain image of the city depending on the route he takes and the frustration involved, the work itself is usually entangled with the urban context, the family questions he must face are shaped by it. What he is often largely unaware of, however, is that the city, as well as being a source of frustration and grievance, is also a tremendous resource for the enrichment of life. Only in places where the concentration of population warrants it has any society been able to build those institutions which can create and store the cream of culture: the main currents of art, drama, music, architecture, thought, the clearly focussed microcosm of the society's conflict and contradictions, the vanguard of movements into its future.

It was an assumption of our curriculum that, for many reasons, this most important dimension of the experience of the city dweller, the city itself, is largely unexplored and unused. The major context of the experience examined in the program, then, is the city. Its museums, its galleries, its symphonies and theatres, its newspapers, its social dilemmas, political structure and problems, its families, its people, its physical setting. The students go out into the city to get common experiences, which can then be evaluated, reflected on, and discussed; they examine the experiences they have already had as family members, citizens, and workers. Reading is an experience, too, one of the most valuable of all; and books are part of the process.

The above summary of the Laboratory College idea was used as a basis for planning a trial program at Northwestern University's University College. The trial run lasted for six months, from October through March of 1958, and was intended to discover what sort of curriculum could be constructed by an imaginative instructional staff, given the basic idea, and what the reaction of students to it would be. We emerged from the experience having learned a great deal, including how shockingly difficult it is to construct and run an educational situation in which all of the familiar landmarks of academic discipline and classroom procedure are absent. We are also confident that we learned a great deal about what is necessary to make such a program a successful learning experience. The staff is at present considering several possibilities for further experimentation along the same lines in the near future.

University of Pittsburgh's Special Degree

As the result of the Board of Trustees' decisions, the University of Pittsburgh established last year a new school of general studies, intended to incorporate some of the existing structure of courses already offered for part-time students, and to develop an entirely new degree program for adults. In November, the Center subsidized and provided some staff resources for a conference devoted to a discussion of the problems of establishing the new school. The University's preception of the importance of this conference may be inferred from those who attended: the Vice Chancellor for the disciplines, two assistant Chancellors, the Dean of the Faculties, the Directors of Planning and of Educational Research, and the Secretary of the Faculty Senate in addition to administrative personnel of the School of General Studies.

The group began with a general discussion of the educational needs of adults, and moved to an examination of their implications for the curriculum and for the instructional requirements of a special degree program. Out of a final lengthy discussion of the administrative problems involved emerged a general agreement on the basic structure for a special degree program, a commitment of general University support for such a degree, and some plans for obtaining the necessary financing for preliminary experimental activity.

Hunter College Master of Arts

The Center has been interested for several years in experimenting with a liberal education Master's degree built especially for adults, whose purpose would be to produce generalists rather than specialized scholars.

Hunter College in New York indicated considerable interest in such a possibility, and the Center, in turn, was particularly eager to see such an experiment introduced into a graduate education curriculum. The Center provided a small subsidy during the past year to take the first step in the development of such a program, a course which hopefully is the first of a central core of courses to be developed into a new type of graduate program.

As outlined by Hunter, such a graduate program would aim at: providing an opportunity for continued intellectual growth on the part of qualified adults; developing broader prospectives for the understanding of the complex problems of man in society; emphasizing the inter-relatedness of knowledge that arises from independent scholarship and creativity in various cultural areas; and providing the means for more varied and significant forms of activity for the intelligent use of leisure time.

The Hunter Faculty Council voted permission for a four-credit hour course entitled "Freedom and Authority in the West," a course in the problem of freedom and authority. The course stimulated a great deal of interest and went off successfully. It is currently being evaluated to provide a basis for further discussion of the development of the program.

II. AUDIENCES FOR LIBERAL ADULT EDUCATION

In 1958, the Center vigorously pursued its interest in experimenting with special interest groups as a way of developing audiences for liberal education. Last year's Gould House Conference, described in Review of 1957, culminated in the draft of a report on liberal education for management which will be published in 1959. Other experiments, some new, a few of earlier vintage still vigorously alive, are described in this section.

COMMUNITY GROUPS

Washington University Community Project

A plan was worked out in the early part of 1958 with the University of Washington's extension division for a project to provide liberal education experiences for community leaders throughout the state. The idea was that these leaders would go back to their own communities and try something similar. A series of four week-end meetings was planned for community leaders selected by the Community Development Bureau. The faculty consisted of the chairman of the philosophy department, dealing with the philosophy of law for one week end; the chairman of the classics department, dealing with the political and cultural dimensions of the Greek City States; the chairman of the economics department, on the "worldly philosophers"; and a professor of journalism on communication, censorship and the freedom of print. The format followed by all the seminars was a lecture on Friday night; a seminar on Saturday morning and afternoon; a lecture on Saturday night; a general summing up on Sunday morning. The program was held at a lodge located some fifty miles from the city of Seattle, at Lake Wilderness.

Thirty community leaders were selected to participate in the week-end seminars. The only criteria used to determine the choice of participants were whether or not the individuals had demonstrated effectiveness as community leaders and had shown native intelligence in dealing with their fellow citizens.

There were several outcomes of the seminars. The participants indicated lively and active interest in the future of liberal arts for small communities in the state of Washington. Secondly, a strong program emphasis on liberal arts was evident in the Second Statewide Conference on Community Development held in September, 1958. The participants also agreed to meet again one year after the seminars were completed, to discuss the impact which the series had had upon themselves and their communities.

Rhode Island Community Project

During 1958 a project was developed for community leaders at the University of Rhode Island, designed to give leaders and potential leaders some significant liberal education experiences. The focus was on the personal development of the participants with the curriculum not intended to relate directly to effects back in the local community. The sponsoring agency is the Summer Sessions, in co-operation with the department of speech and dramatic arts; the theme of the series is "A Week of Discovery; An Institute for the Liberal Education of Adults." The conference is to be held this year from July 11-18 on the campus of the University of Rhode Island. The participants will pay their own room and board and live in university dormitories; the students were selected with the aid of a statewide committee, predominantly members of community organizations from smaller communities. Forty adults are expected to participate, in three areas of concentration—theatre and arts, human relations, and public affairs. Three faculty members from the university will lead the sessions.

LABOR

UCLA Labor Program

A small grant was given to UCLA by the Center for the specific purpose of determining whether, and in what ways, it is possible to involve labor union officers in an on-going liberal education program. The project was based on the hypothesis that given special contacts and relationships with union members, they could be interested in taking part in liberal education activities, and that once they had taken part in such activities they would become just as involved as the traditional upper middle-class groups already active in such programs.

UCLA, because of the exceptionally cordial relations already developed with union officials and members in the Southern California area by Arthur Carstens, was selected for the experiment. The Center grant was used to cover part of the cost of adding one person to the UCLA staff, Anne Gould, who was responsible for working with the regular extension division, the Industrial Relations Institute, the faculty and union leaders, in developing the program.

A two-day residential workshop was consequently held at Lake Arrowhead in February, 1958, for members of the AFL-CIO Education Committees of the greater Los Angeles area. Top faculty members participated in the seminar, both lecturing and leading seminars. Interest was so great at this institute that the two educational committees gave their full support to a series of programs in liberal education to be offered for union members during 1958. Classes were operated successfully during both the spring and fall semesters of 1958. Sixty-eight unionists from 23 local unions participated in the spring courses; 134 union members (32 of whom continued from the spring) from 44 local unions took part in the fall program. Courses in the humanities and social sciences included such titles as "Ethics in a Democracy," "Social Conflicts," and "Literature in Modern Society."

Based on the success of the first year's experience a second and terminal grant was made to UCLA to continue and expand the program. Another residential institute was held at Lake Arrowhead early in 1959 and a new series of classes for union members on liberal subjects are under way. Administrative officers of UCLA report that this program in liberal education for union members will be continued by the University after the present grant from CSLEA is completed. A full report on this experimental program will be completed by UCLA by the end of 1959 and will be made generally available to the field at that time.

Penn State–Steelworkers–Liberal Education Program

The liberal education residential institute for officers of the United Steelworkers of America initiated at Penn State in 1957 was continued and extended during the summer of 1958 for those union offices returning to the campus for fourth-year classes. As in 1957, the sessions focussing on public issues and literature were enthusiastically received by the participants; and both Penn State and the Steelworkers have indicated their enthusiasm for continuing the program in the future.

One direct outgrowth of the Penn State program was the initiation of a week-end liberal education institute for steelworkers at the University of Massachusetts during 1958. This week end (organized by Max Goldberg who taught at the first Penn State Institute) was so enthusiastically received that it is being repeated and expanded into a three week-end session during 1959.

Rutgers University Labor Program

During 1958 a small grant was given to Rutgers University for the purpose of introducing humanities content into the annual summer workshop for Eastern labor leaders. Plans were developed and staff selected for this purpose; but due to an exceptionally small enrollment the workshop was cancelled. Funds allocated for this purpose were therefore utilized to plan for union members a broad certificate program to include liberal education as well as tool subjects. This certificate program is still in the planning stage, but it is expected that a report of this project will be available sometime during 1959.

ALUMNI

Washington University Alumni Institutes

The Center staff assisted in planning and served as a consultant for a three day residential Institute for Washington University Alumni. The Institute, sponsored jointly by the University's Alumni Office and University College, featured discussions of modern art, the role of the scientist, examination of values in a mass culture and other subjects under the leadership of four Washington University faculty members.

The twenty-five participants judged the Institute highly useful; a plan has evolved for continuing the program and a successful second Institute designed for medical alumni was held in October with 48 registrants. (A

Bulletin describing these Institutes is available from the Clearinghouse.)

TEACHERS

Northern Illinois Program for Teachers

This year saw the culmination of a two-year project which the Center helped finance with Northern Illinois University at De Kalb. The assumptions behind the project are that a program of graduate work or in-service training for teachers should include some liberal education, and that such education need not necessarily be gained through orthodox liberal arts courses. More broadly, the purpose of this experimental program is to fill gaps between the kinds of special area or course education which teachers have had and to stimulate the teacher to continuous personal development.

The program at Northern Illinois University is directed by the Dean of the Graduate School and the Head of the Department of Education, and is co-ordinated through Policy and Curriculum Committees. The Policy committee is composed of liberal arts faculty, department of education faculty, public school educators, school board members, administrative officials and teachers. It developed general plans and has overseen the operation of the first series of lectures and discussions. The Curriculum Committee, of four members, is interdisciplinary and develops organizing principles behind the program. Four general approaches were examined: (1) the concepts approach, in which selected ideas are applied to various problems; (2) the problems approach, in which discussion is built around problems which participating teachers choose; (3) the topic approach, in which a series of topics are themes for exploration by the teacher in project papers; and (4) the philosophic approach, in which leading values of our society are examined in terms of the lectures and reading which students have completed.

Out of these tentative "four approaches" a specific course was distilled. It was titled, "The Human Enterprise," and was organized with a broad topic format. Its various meetings were distributed over topic areas as follows:

Introduction:	
The Nature of Man: an Overview	1 meeting(s)
Man and Religion	3 "
Man and Science	2 "
Man and Society	4 "
Man and Humanities	4 "
The Free Man and the Good Life	2 "

Each topic was broken into appropriate parts for extension over two, three, or four meetings conducted by individual faculty. Faculty represented the following departments or schools: Education, Biological Sciences, Social Sciences, Music, Art, English, and Philosophy of Religion.

Among the many significant educational consequences of the "DeKalb Experiment," three especially important consequences may be noted. In the first place, the course stimulated considerable faculty thinking about the problems of inter-departmental co-ordination for a course designed for adults. Faculty responded with enthusiasm toward the whole idea and expressed the desire to continue to develop and extend the kind of cross-disciplinary effort undertaken. Secondly, the course proposal was received by students with such interest that enrollment had to be closed lest excessively large classes endanger the effectiveness of teaching. Students continue to be enthusiastic and desire further work of the same kind. They report that the course "put them to thinking" and that its carry-over into their activity as teachers has been considerable. Thirdly, the course has "cut a pattern" for further experimentation and development in the area of liberal education for other special professional audiences served by the university.

SECRETARIES

Vassar Institute Follow-Up

The Vassar Institute for Women in Business took place in co-operation with the National Secretaries Association (international) in August, 1956. It has been variously reported in Center publications, in secretaries' magazines, in newspaper articles, and in a number of local and national periodicals. The Review of 1957 reports on the proliferation of the Vassar idea since its inception. Looking back on 1958, it is perhaps time to re-evaluate what that institute has meant. We do so in terms of the participants themselves, the effects on the National Secretaries Association, and the effects on other programs in different universities throughout the country.

The Alumnae

The Alumnae of Vassar have from the beginning maintained a Newsletter which appears frequently throughout the year, containing personal notes and discussions of how each member is continuing her education. It was at the 1957 annual meeting of the Association that the Alumnae decided to hold their own liberal education institute in connection with the 1958 annual meeting of the Association in Minneapolis. This took place for five days in July just prior to the annual meeting, and was directed by Elizabeth Cless of the Extension Division of the University of Minnesota, using Minnesota faculty; its theme: Man's Vision and His Values.

But the Alumnae have not only continued their education jointly, several of them have entered new kinds of liberal arts classes in their own local universities. One of them, for example, is now in her third year of the Basic Program of Liberal Education at the University of Chicago's University College. These new educational experiences are reported and shared with other alumnae through the Newsletter.

The Association

The National Secretaries Association has run similar institutes in 1957 and again in 1958 at the Michigan State Residential Estate at Gull Lake. These have been under the direction of a Michigan State faculty member, Dr. Mary Virginia Moore. Local chapters and regions have been including some liberal education aspects in their annual one day or week-end programs in the spring. These have taken place in universities such as Minnesota, Michigan State, Rutgers, Syracuse, Washington. Liberal education seems to be in the thinking of the Associational membership at the national, regional, and local levels. What is most interesting about such programs is the fact that many universities report that pressures for their development have come from Vassar or Gull Lake Alumnae who are influencing both the membership and the universities.

Other Universities

Since Vassar, a number of institutions have introduced liberal education programs for business women, mostly through association with the secretaries. Akron and Louisville have held successful non-residential year-long programs for secretaries. Denver has experimented with a year's program which combines evening classes with three residential week ends in the mountains. Minnesota, Michigan State, Syracuse, and Maryland have held week-end programs; and Rutgers is planning a one-week residential for summer, 1959. In most of these cases it has been Alumnae of Vassar and Gull Lake who have been influential in selling the idea, and reports indicate that there is considerable receptivity and willingness to pay for the experience.

III. FACULTY AND LEADERSHIP

As in the past, the Center has considered its work with faculty and with the administrative leaders in the extension divisions and evening colleges as closely related activities. Projects described below therefore involve both these groups. With the shift in our aims for future work with faculty, this omnibus project division will no longer exist.

PROGRAMS FOR ADMINISTRATORS

Arrowhead Seminar

The Arrowhead Seminar for West Coast Deans and Directors was held from February 25-March 2, 1958, at the Lake Arrowhead Conference Center of UCLA. It was designed as a twofold experience for deans and directors: 1) as an experience with the arts for their own sake, and 2) as an example of what a liberal education experience can be for adults. The idea of the seminar was to have the participants experience the arts first, and towards the end of the stay to discuss the significance of their experience for the development of programs for their own constitutency.

In addition to faculty and staff there were sixteen participants, representing British Columbia, Southern California, UCLA, San Francisco, Denver, Idaho, Nevada, Oregon State System of Higher Education, New Mexico A & M, Washington, Washington State, and Wyoming. The faculty included Robert Kinsman (UCLA, literature), Robert Trotter (UCLA, music), Constance Perkins (Occidental College, painting), and Carol Scothern (UCLA, modern dance).

After three days of lecture, demonstration, and discussion in this residential situation some attempt was made to appraise its meaning for the participant. Immediate and later reflection indicate that this was a good example of a liberally educative experience for adults; anecdotal evidence indicates that a sense of individual excitement about the arts was generated in individuals, which was conceived as a good in itself. In addition, however, there was an explicit statement by many that they felt freshly a sense of obligation to consider with renewed vigor the possibilities of developing new ideas for programming, and to see alternatives to previous ideas about liberal programming for adults. Finally, at least one university represented has moved directly into an application of what was learned about programming at Arrowhead to their own constituency.

The Sagamore Institute

The second Institute in Liberal Studies for Deans and Directors was completed successfully at the Sagamore Center of Syracuse University on Friday evening, May 9th, in the midst of a three-inch snowstorm. Twenty-four deans and directors attended the Institute for the first time; ten members of the 1957 Minnowbrook group were there for a special alumni program. John Walker Powell of the FAE staff acted as discussion leader for the second year group, which concerned itself with the problem of "Individual Values and Social Authority." Resident discussion leaders for the first year group were George Barton of Tulane, and Ralph Ross of Minnesota. In addition to the regular staff the following persons or groups officiated at the evening sessions (attended by both first-year and alumni groups): Donald Oliver (philosopher); John Berryman (poet); Will Herberg (theologian); and, for a rehearsal on Friday afternoon and a concert Friday evening, the Eastman String Quartet.

At a brief "where-do-we-go-from-here-session" on Friday afternoon, the overwhelming recommendation of the group was that the Center should continue institutes of this type until all Deans and Directors in AUEC and NUEA were given an opportunity to attend, while at the same time, an alumni program (with total expenses to be borne by the participants) should be offered annually to those who had already participated.

Judging from reactions of the participants and from staff evaluation, the Sagamore Institute was a distinct success. Several deans interviewed separately—and during the heat of the sessions—are reported as saying that these institutes constitute one of the most important and effective activities of the Center.

In May, 1959, two regional institutes will be held in co-operation with the University of Chicago (for the middle west and east) and with the University of California in San Francisco (for the far west). In addition, a program for alumni of Minnowbrook and Sagamore (the 1957 and 1958 Institutes) will be held in connection with the Midwest Regional at Gull Lake, Michigan. The California theme will be related to creativity; the midwest institute will center around the themes of authority and responsibility.

GENERAL FACULTY PROGRAMS

Oklahoma and Western Reserve

During 1958 the Center's major effort in faculty development consisted of experimental projects at the University of Oklahoma and at Cleveland College of Western Reserve University. Both projects were inaugurated in the latter part of 1957 and are described in detail in last year's Review. Briefly, both experiments were designed to enhance understanding of and sympathy for the special problems of teaching adults; they had two features in common: first, each project provided for continuing discussion extending over a period of one year; second, each one limited the discussion to particular aspects of the total problem—that is, it tended to be specific rather than general. However, each university attacked the problem differently.

At Oklahoma, a group of key faculty members devoted a year to a consideration of the problem of a special degree program for adults. The degree program was a legitimate objective, but it was also assumed that the deliberations would teach the faculty something about the special problems of adult education. These discussions took place during the two weekend residentials supplemented by a number of on-campus meetings.

At Western Reserve, a larger group of faculty representing teachers of both credit and non-credit courses met at a series of dinner meetings to consider various aspects of the adult as a special kind of student. In each meeting, a presentation by an expert from the university faculty was followed by discussion. This was an on-campus program which reached about 200 individuals at one or more meetings.

In each case the dean believes that positive gains can be traced to the experiment at his institution. For the University of Oklahoma, Thurman White can point to the fact that participants commenced the seminar with considerable skepticism and ended by endorsing the idea of a special degree program. A small committee has been appointed to develop a complete plan for an experiment in this area. Furthermore, Dean White believes that he has received greater support from power figures in the Faculty Senate and can point to specific issues on which this occurred.

At Western Reserve, John S. Diekhoff has also counted his benefits largely in terms of support from key members of the faculty. The chairman of the Department of Psychology and an important member of the Department of Sociology have developed more intimate relations with Cleveland College. Both men are ready to support research on problems of university adult education, and the sociologist has expressed an interest in planning and teaching in the non-credit area. Dean Diekhoff believes that the most valuable result was the provision of greater experience and understanding for members of the Executive Board of Cleveland College, a newly created faculty committee responsible for policies governing non-credit education. Its members learned a great deal about special problems of teaching adults, and about problems in educating their faculty colleagues to the importance of the University's non-credit program.

TEACHING

Conference on Teaching Styles

Early in 1958 the Center began to outline a conference on "Teaching Styles in University Adult Education." The Center had been aware for some time that one important group concerned with university adult education had not been consulted in any systematic manner about the problem of improving the teaching of adults. Other groups had made their contribution: deans and directors of evening colleges and extension divisions; program administrators in these divisions; professors of adult education, scholars investigating how adults learn; curriculum planners, including those attempting to devise curricula "Especially for Adults." The teachers themselves, however, had not made their full contribution.

Accordingly the Center decided to tap the experience of the most expert of these and called a conference whose goals were the following:

1. To develop an outline of several teaching styles, understanding

of the relation of each to the teacher's personality, and some appraisal of the extent to which each style can be learned by other teachers.

2. To suggest methods for imparting knowledge of teaching skills to the less skillful teacher.
3. To develop a list of do's and don'ts for the new or inexperienced teacher of adults.
4. To suggest lines of research and investigation into the problems of teaching adults in the university setting.

Present at the conference were teachers from the following institutions: University of California, Los Angeles; University of Chicago; University of Wisconsin; Queens College; University of Minnesota; Brooklyn College; Temple University; Roosevelt University; Tulane University; and New York University. The teachers represented the following academic disciplines: philosophy, history, psychology, sociology, law, English, anthropology, political science, education, and music.

As an exploratory effort, the conference proved to be tremendously helpful. The participants discussed at length and on several levels what they actually did in a classroom, and it became clear that the concept of "styles" was a useful one for differentiating among teachers and for grouping ranges of discrete behavior. The teachers and the Center agreed that this was probably a fruitful direction for both research and for training efforts. During the months following the conference, Center staff interviewed all of those who were there, putting the interviews on tape for future use as research material as well as a source for a possible publication on the conference itself.

Learning Film Strips

The learning theory film strips, which have been in a developmental stage for several years, grew out of the Center's feeling that there is a general need for university faculties to direct attention to the specific problems of teaching adults. In the faculty seminars sponsored by the Center we had discussed such problems as curriculum construction and the nature of adulthood, but we were persuaded that an understanding of the actual situation in the classroom provided perhaps a more useful focus for discussion. We were not interested in providing a course for teaching methods, but hoped that if we could get a series of clear statements of psychological theory, without jargon, which had implications for what teachers of adults do in the classroom in their own subject, a more thoughtful concern for teaching problems might develop within faculties of an evening college or extension division.

The first of the projected series of film strips was completed this year. It was based on a script by Professor Getzels of the University of Chicago, and presents a general overview of all important learning theories developed over the past two or three decades. The film strip was tested with several faculty groups before it was made available for general distribution. The interest in it was gratifyingly high, and the two following strips in the series are now in production.

Leading Group Discussion

Several years ago the Center prepared a training course for community group discussion leaders tailored to the needs of the Fund's Test Center Program. The manuals comprising the course have been widely used in a number of situations to train lay discussion leaders. However, many people who were involved in leading community group discussions of a liberal education nature were unable to participate in training sessions of the kind financed by the Fund for their test centers. The Fund and the Center both agreed on the need for some sort of self-training device that such persons might find useful.

This year saw the completion of the manuscript which attempts to translate the training course materials into a manual which can be used by individuals studying alone. The first draft is now being revised for possible publication in 1959.

IV. CLIMATE AND ATTITUDES

The Center has always viewed as one of its major tasks the fostering of attitudes favorable to the support and growth of liberal adult education. The two generally separable aspects of this task relate to first, the degree to which persons responsible for programming adult education in universities are willing to accept liberal education as an important part of their job and take time to consider improving the scope and quality of liberal education offerings; and second, a rather more remote concern than the first but a more immediate concern of program directors themselves, the attitudes of administrators and faculty in the university itself to liberal adult education.

The majority of Center activities in this area has dealt with the first aspect, and has been carried out through a variety of co-operative efforts with the important associations in the field. The second type of climate is a much more diffuse and difficult problem because it involves many people on many different and scattered campuses. Our attempt this year to experiment with one possible approach to its solution is described at the end of section.

ASSOCIATIONS

AUEC-NUEA Study

In April of this year the Center had plans for a major study of liberal adult education well enough advanced to request a special grant from The Fund for Adult Education to begin actual work. The purpose of the study, as stated in the grant request, was "to obtain the kind of knowledge about adult education in institutions of higher learning that will best aid in developing strategies for broadening and making more effective liberal education activities in these institutions."

The study was planned to seek two kinds of data: those which will give us a broad and fairly accurate picture of the present state of liberal adult education—that is, a status survey; and those which will map the important forces which tend to advance or to impede the present level of liberal adult education. The first of these was obtained by distributing a detailed questionnaire to all institutions which were members of either the AUEC or the NUEA, and to a sample of institutions among the AAC's small liberal liberal arts college membership. The questionnaire provided data on the history of the institution, its administrative structure, faculty, the inception and the development of the adult education program, the general composition of its student body, its budget, its expectations for future programming, its philosophy, and the attitudes and background of the dean or director.

The questionnaire data was supplemented by an analysis of the catalogues of all the universities and colleges involved in the study. This picked up in a more detailed fashion the kinds of course offerings, their emphasis and the general scope of each program.

By September, preliminary analysis of the questionnaires had been accomplished and the staff prepared for the more intensive procedures necessary to get data for the second purpose of the study. A sample composed of eighteen of the institutions surveyed was selected and teams of two Center staff members visited each one of them for periods of two to three days. Interviews were conducted with the adult education dean or director, the budget officer for the university, the vice-president of academic affairs or his equivalent, and, in an attempt to sample faculty attitudes, one or two department chairmen.

The final report of the study, the first draft of which will be ready by March, 1959, will try to answer the following questions:

What do the programs look like, and what place does liberal education have in them?

How do they get that way?

What forces shaped the development of the present programs?

What sustains the present level of practice?

What forces are moving toward change?

What would it take to change things?

The finished research promises to be of considerable value in a number of ways. It will provide the field as a whole with a fairly accurate self-portrait, and it will provide those interested in change with better data on which to base policy decisions than we have ever had before.

1958 Leadership Conference

The Sixth Annual Leadership Conference, jointly sponsored by the AUEC, the NUEA, and the Center, was held at the Hotel Windemere in Chicago, March 4-7, 1958. Participants were members of the Executive Committees of both associations, the Center's Board of Directors, Research, Program, and Liberal Education Committees for both associations and representatives of the staffs of the AUEC Newsletter and of the NUEA Spectator.

The Conference, as in previous years, provided for the committees listed above to meet, included addresses by John Diekhoff ("The General Education of a Poet") and Robert J. Blakely ("The College and the University in Adult Education"), and capsuled a summary of the Center's activities under the title "The Center's Program: An Overview."

The Center's part of the program involved four presentations by members of the Center staff, and by resource persons familiar with Center activity or influence in certain areas. Provision was made, following each section of the presentation, for a panel of commentators to respond and to question.

Uniform Reporting of Enrollments

An important part of the major study described above was an attempt to develop a method of reporting part-time enrollments that might uniformly be applied to all institutions of higher educations of higher education carrying on adult education. An adequate, standardized form has been urged for years by members of both of the major associations, and has from time to time engaged the attention of special working committees. A standard enrollment report would:

1. Provide systematic data that would be truly comparable, as much of the present information is not.

2. More readily spot national trends in university adult education.

3. Point up the significance of what is being done by AUEC and NUEA institutions for communication to other divisions within the university to interested outsiders. Present data collected by the Office of Education do not accurately mirror such activities.

4. Provide the basis for further research in adult education.

5. Use more adequately the facilities of the US Office of Education. They already provide reports of part-time enrollments, and to secure adequate reporting through them would not require fundamental reorganization of their present procedure.

The enrollment form which we used as part of the survey questionnaire for the study aroused a great many questions, a few objections, and widespread interest. Clearly, it was a step in the right direction, but very far from being the final answer to the problem of uniform reporting.

During the past year, therefore, the Center took a number of steps which bring the field considerably closer to that desired goal. These steps included: a meeting with the staff of the US Office of Education, who agreed to adopt any eventual reporting procedure for which widespread acceptance in the field could be obtained; a meeting with the Research Committee of the Registrars Association who showed their interest by appointing a committee to work with the Center; and special consideration of the problem by the newly formed NUEA Committee on Research, Curriculum Development and Reports, under the leadership of Knute Broady.

The final outcome of these steps was the development of a plan to try out a modified standard form for two years. Huntington Miller, of the University of Minnesota, has agreed to undertake the task of collecting enrollment reports, using the modified form and revising it as necessary. At the end of the two-year trial period, the revised form, if it proves satisfactory to the field, will be recommended to the US Office of Education for its use in collecting its regular annual data on higher education enrollment.

The Problem of Advanced Standing

The Center has been interested in the possibilities of accelerating adults' progress toward a degree since it launched the most ambitious of its experiments at Brooklyn College. The Brooklyn project, of course, concentrated on only one aspect of advanced standing, the attempt to measure the degree to which life experience can be equated with course credit. During 1958 the Center has begun an exploration of the more general problem of advanced standing.

At their most extreme, advocates of advanced standing propose the establishment of an examining university, something like the University of London, which would grant a degree to anyone willing to prepare for and take a series of very difficult examinations. This vision was at least implied in Dean Hacker's article in School and Society a year ago, a view which aroused considerable comment.

Our exploration of the problem led to discussions with Hacker, several interested persons in the education division of the Defense Department, conferences with adult educators at Marquette, Western Reserve, and other universities similarly exploring the possibility of testing for advance standing, and a search of the literature.

Our investigations lead us to conclude tentatively, at least, that even if the goal of establishing a national examining university were a feasible one, neither we nor the people in the universities are convinced that it is a fully desirable one. It is clear, however, that many universities already are granting both advance standing and credit for that standing on the basis of tests or other examinations. A preliminary step that appears useful, therefore, is to find out the nature of such activity, the circumstances under which either advance standing or credit are granted, and the present limits to such procedures.

We have, therefore, co-operated with the research committees of both AUEC and NUEA, and particularly with William Conley of Marquette, chairman of the AUEC Sub-Committee on Advance Placement, in preparing and distributing a questionnaire. When the returns are in, both the Associations and the Center will be able to take a rather more informed look at the problem and what needs to be done.

Index of Association Proceedings

At the urging of a number of members of the two major associations, the Center this year began the task of indexing the annual meeting proceedings of both groups. The preliminary draft of the index of proceedings of AUEC meetings has been already produced almost in full, and the index of all NUEA annual meetings will be completed by the next NUEA meeting in April, 1959. The indices will not only be a boon to future researchers, but will make much more accessible a number of significant speeches and considerable valuable data which have up to now been relatively unavailable.

Association of University Evening Colleges

Center co-operation with the AUEC continued and to some extent became more formalized during the year. Financial support for the AUEC Newsletter was continued, financial or staff help was given to several of the regional meetings during the year, and Center staff consulted, in varying degrees, with most of the AUEC committees. At the November meeting, AUEC's new president, Richard Mumma, assigned to every AUEC committee an ex officio Center staff member.

This was the first year of activity for the newly appointed AUEC Liberal Education Committee, composed of Albert Everett of Northeastern, chairman; Father O'Conner of Thomas More Institute; Richard Bray of American University; and Bernard Reed, editor of the Newsletter. In their October meeting the committee discussed at length a statement of its purposes, reviewed the activities of the Center and the relation to them of the AUEC, and made a number of recommendations to the Center and to the AUEC Executive Committee.

National University Extension Association

Center activities undertaken specifically with relation to the NUEA include several parallels to the ones mentioned above: financial support for the NUEA Spectator, consultation with various committees and divisions, and participation in the annual meeting. NUEA's special structure generally means Center staff participation in divisional activities rather than in general associational activities. The Brighton Canyon Conference on the Arts (see under Programming) is an example of such relationship, as is Center co-operation with the Correspondence Division on the preparation of a publication devoted to describing new and important directions in Correspondence Study Education. The Center co-operated with the same division also in developing a plan for creating an Interest Inventory, which will be particularly useful in counselling correspondence students as well as to the general field.

NUEA Committee on Liberal Education

During the first part of the year, this committee was active on a number of fronts. With the co-operation of the Center it held a one-day workshop to consider the proposal of the Correspondence Study Division for an experimental project in TV-Correspondence Study. It worked closely with the NUEA Arts Committee on its plans for the 1958 Annual Meeting and for the Brighton Canyon Workshop held prior to that meeting.

In the summer, the committee was reconstituted as part of a combined NUEA Committee on Research, Reports, and Liberal Education. At a meeting in December the committee discussed its new role and devoted considerable attention to the question of liberalizing vocational programs.

Community Development Survey

The Center provided a subsidy to the Community Development Division of NUEA to carry on a survey of community development programs now underway or planned; the survey was conducted by Katherine Lackey of Kansas State University. A preliminary questionnaire to all NUEA divisions identified those which are either active in community developments or who plan to be. The questionnaire, which also tested a definition of community development, was followed by a series of field visits to obtain detailed information about a sample of the programs. The final report will be made available during the first part of 1959.

Association of American Colleges

The Center has continued its informal relation to this association by maintaining contact with its secretariat, its Commission on Liberal Education, and a number of the small liberal arts colleges particularly interested in adult education. As in the past several years, Center staff members sat in on the annual meeting of the Commission, and regular mailings of Center publications have been made to those colleges which have indicated interest in the Center's work. In addition, this year we have begun to work closely with several of the small colleges interested in increasing their activity in liberal adult education.

The Southern Negro Colleges

The 1957 meeting at Virginia State College in Norfolk was the initial step in a gradually enlarging project focused on adult education in the Negro colleges. That meeting revealed a growing interest on the part of a number of these colleges in using adult education as an instrument to help in their major task of raising the level of the Negro people.

The Fund for Adult Education made available to the Center a supplementary grant of funds to finance the development of a co-operative effort in this field. The first step was taken in July, when representatives of fourteen Negro colleges and universities met at the Center to discuss the possibilities for enlarging their adult and community education activities. Encouraged by the strong feelings of genuine responsibility evinced at this meeting, the group designated a special committee to work with the Center on plans for carrying out some of the possibilities considered. A further conference, held in Louisville in December, explored the desirability of various activities: initiating a research program, designating a faculty member at each institution who would be responsible for adult education, having individual institutions make a study of its own potential program of adult education, and affiliation with established organizations in the field of adult education.

Immediate plans were made, at this meeting, for a further conference in January of 1959 to consider the specifics of a research program to be started as soon as possible.

INTRA-INSTITUTIONAL CLIMATE

The publication this year by the Center of Burton Clark's The Marginality of Adult Education led to considerable discussion and controversy about a question which, above all others, bothers the men in the command posts of university adult education. Indeed, the Center Board requested that we try to publish a vigorous rejoinder to the Clark piece. We hope to be able to do so in the coming year.

The last of the sequence of experimental activities designed to deal with this problem, which began with the Pinebrook Conference four or five years ago, is the Syracuse meeting described below.

Syracuse All-University Conference

With the aid of a small subsidy from the Center, University College of Syracuse held a three-day institute for top administrative officials of the university at a residential center in April. Chancellor Tolley, three of the university's vice-presidents, and the deans of most of the major colleges, were present. The week end was devoted to the topic, "New Directions in University Adult Education." Chancellor Tolley's talk at the conference, a resounding call for more varied and imaginative programs of adult education, will shortly be distributed to all deans and directors.

Of all the approaches which the Center has tried to this troublesome area of attitude, the Syracuse institute seems to have been most successful. The question of whether such a conference would succeed or, indeed, would be possible to arrange, if the top administration of a university were hostile to adult education, remains to be answered.

V. INSTRUMENTAL ACTIVITIES

Field Work

Field work has continued to be one of the most important instruments for cultivating the field of higher adult education. The range and purpose of field work, which was described in the Review of 1957, has continued without essential change. Excursion into the field by Center staff may be for one of several purposes: to acquire knowledge or information about the field; to help develop a favorable climate for university adult education; to co-operate on an experimental project; to serve as consultant with individual institutions on specific programs or problems. Between January 1957 and January 1959, Center staff visited at 88 universities which hold memberships in AUEC or NUEA—this represents 54.4% of the membership of the two associations. The universities visited during this period are listed on the chart on page 58.

Visits to the Center. In recent years visits to the Center have become a growing source of contact with the field. During the past year representatives from 26 different AUEC/NUEA universities have spent a day or more consulting with the staff in its headquarters in Chicago. Visitors come to the Center for reasons that are as varied as those which send the staff into the field, but major purposes for visits fall into three categories: consultation regarding special problems; search of information contained in the Clearinghouse; general orientation to the field. Patterns for visits differ, but the components consist of consultation with individual staff members, meetings with the entire staff, opportunities for study of Center publications, informal reports, or other collected material in the Clearinghouse. Frequently the Center utilizes the resources of universities in the Chicago area, arranging for appointments with appropriate individuals. On some occasions, the Center staff has been able to make recommendations for follow-up visits to other universities elsewhere in the country.

The use of the Center for orientation is a recent development serving two very obvious purposes: it helps introduce new administrators to the field of higher adult education; it can provide a starting point for a staff member with a new assignment related to liberal adult education. With this group in mind the Center announced the establishment of a "Visitation Week." Two weeks were designated, one in March and one in June, and deans planning to send staff to the Center were requested to arrange visits that would coincide with a visitation week. The Center had two objectives in mind: first, it made it possible to have the entire staff of the Center reserve specific periods for this exclusive purpose; second, it was assumed that there would be advantages accruing in the exchange of ideas among the visitors who came at the same time.

Non-Associational Field Work. The Center staff also has informal, periodic contacts with individuals who are not associated with AUEC/NUEA institutions. Such activities stem from a common interest either in adult education or higher education and are personified by relations with such organizations as the Adult Education Association, the Professors of Adult Education, or the Association of American Colleges. Contacts include attendance at national or local meetings often to appear on programs, writing for their periodicals, or serving in some advisory capacity. Visitors to the Center include many of these individuals who are not connected with evening colleges or extension divisions. They are adult educators and university people representing a wide range of interests and coming from this country and abroad.

Closely related to field work, Center staff has supported the Department of Education at the University of Chicago in its Workshop for Administrators of University Adult Education. The program was organized in 1958 by Professor C. O. Houle and is being repeated in 1959. A. A. Liveright served on the staff of the workshop in 1958 and he and Harry Miller will be on the faculty for 1959. In addition to the workshop program on the University of Chicago campus, the facilities and entire staff of the Center were available for the special individual projects which were an important part of the students' work. A large share of the students, and especially of those who worked with the Center, were young administrators from the staffs of evening colleges and extension divisions.

Clearinghouse

The Center's Clearinghouse, established in 1958 by a special grant from the Fund for Adult Education, is intended to collect and make available to the field information on liberal adult education at the university level.

Progress during the year was made in developing the tools of attaining this purpose and in developing an awareness in the field that this new service is available.

Collections. We have organized, according to a classification scheme contrived for the purpose and indexed by subject, a considerable collection of material accumulated in CSLEA files over a period of years and as much of current production as we could locate. The co-operation of the AUEC, NUEA deans and directors has been most helpful in our attempt to locate the ephemeral reports which are the most useful information sources in our field.

Scope. The core of our interest is, of course, liberal education at the university level; but we hope also to cover in part the areas of adult teaching methods, liberal programs outside the university, and the administrative problems which favor or impede the development of liberal education in the university. We do not attempt to collect material on adult education in general and we have acquired past publications only as the need for them arose from present problems.

Bulletin and distribution. Publications, research studies and liberal education programs were brought to attention through three issues of the Clearinghouse Bulletin which were distributed to abcut 500 workers in university adult education. Reprints, research abstracts, reports and other potentially useful material were distributed to this mailing list or to people interested in particular subjects.

Information service. Numerous requests for information were answered, many involving use of the Clearinghouse files, the personal knowledge of the Center staff, and collection of data from the field. Items not available elsewhere have been borrowed from the files.

Liberal education bibliography. An annctated bibliography covering publication on liberal adult education from 1945 through 1957 has been completed for publishing during 1959. Periodic supplements are planned to keep the bibliography up to date.

Other projects underway at the end of the year include: indexing of AUEC, NUEA Proceedings; bibliography on adult education in the Negro colleges; development in co-operation with the NUEA Liberal Education Committee of a "Course-of-the-Month" newsletter; partial indexing of catalogs and brochures of AUEC, NUEA institutions; survey of administrative practices in AUEC; and compilation of evidence on the mental abilities of adult students.

Publications

The following publications were added to
the Center's list during 1958:

A Review of 1957. Center Activities and Projects.

New Directions in Liberal Education for Executives. March, 1958.

Burton R. Clark. "The Marginality of Adult Education." Notes and Essays #20. June, 1958.

John B. Schwertman. "I Want Many Lodestars." Notes and Essays #21. September, 1958.

Ida and William Hill. "Learning and Teaching through Discussion." Notes and Essays #22. September, 1958.

"Pleasures in Learning." Selected Essays from a series published for students in the Division of General Education, New York University. Notes and Essays #23. December, 1958.

Love, Robert A. "AUEC Background—From Coffee to Capers to Educational Leadership," Association of University Evening Colleges Newsletter, Vol. VI, No. 1 (November, 1957).

Diekhoff, John S. "The Alumni University," JOURNAL OF HIGHER EDUCATION, Vol. XXVIII, No. 7 (October, 1957).

Kaplan, Abbott. "Liberal Education in a Business Civilization," RESEARCH DEVELOPMENTS IN PERSONNEL MANAGEMENT, Proceedings of First Conference, University of California, Los Angeles.

Evaluation of Liberal Adult Education, Conference Report.

CENTER CONTACTS WITH AUEC/NUEA INSTITUTIONS

January, 1957—January, 1959

	Field Visit	Visit to Center
University of Alabama	x	x
The American University	x	
Aurora College		x
Baldwin Wallace University	x	
Beloit College		x
Boston University	x	
University of Bridgeport	x	
Brigham Young University	x	
University of British Columbia		x
Brooklyn College	x	
University of Buffalo	x	
Butler University	x	
University of California (Berkeley)		x
University of California (Los Angeles)	x	x
Case Institute of Technology	x	
University of Chattanooga	x	x
University of Chicago	x	x
University of Cincinnati	x	
Clark University	x	
Columbia University	x	
University of Delaware	x	
University of Denver	x	x
DePaul University		x
Fairleigh Dickinson College	x	
Drexel Institute of Technology	x	
Fenn College	x	
Fordham University	x	
Georgia institute of Technology		x
University of Georgia	x	

	Field Visit	Visit to Center
Harvard University	x	
Hofstra College	x	
Hunter College	x	
Illinois Institute of Technology		x
University of Illinois	x	
Indiana University		x
State University of Iowa	x	x
John Carroll University	x	
Johns Hopkins University	x	
Kansas State College	x	x
University of Kansas	x	
University of Kansas City	x	x
Louisiana State University	x	
University of Louisville	x	
Loyola College (Baltimore)	x	
Loyola College (Chicago)		x
Marquette University	x	x
University of Miami	x	
Michigan State University	x	x
University of Michigan	x	x
University of Minnesota	x	x
University of Mississippi	x	
University of Nebraska	x	
University of New Mexico	x	
New York University	x	x
Newark College of Engineering	x	
University of North Carolina	x	x
Northeastern University	x	
Northern Illinois State College	x	x
Northwestern University	x	x
Ohio State University	x	
University of Oklahoma	x	x
University of Omaha	x	
Pace College	x	
Pennsylvania State University	x	x

	Field Visit	Visit to Center
University of Pennsylvania	x	
University of Pittsburgh	x	x
Portland State Extension Center	x	x
Purdue University	x	x
Queens College (Flushing)	x	x
Queens College (Charlotte, N. C.)	x	
University of Rhode Island	x	
University of Rochester	x	
Roosevelt University	x	
Rutgers University	x	x
University of San Francisco	x	
University of Southern California	x	
Southern Illinois University	x	x
Syracuse University	x	x
Temple University	x	
University of Texas	x	
University of Toledo	x	
Tulane University	x	x
University of Utah	x	x
Utica College of Syracuse University	x	
Villanova University	x	
Virginia State College	x	
Washburn University	x	x
University of Washington	x	x
Washington University	x	x
Wayne University	x	x
Western Reserve University	x	x
Municipal University of Wichita	x	
University of Wisconsin (Madison)	x	x
University of Wisconsin (Milwaukee)	x	x
Xavier University	x	

Publications of

THE CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS

The prices of Center publications, with exceptions noted, are:

Discussion Guides	$1.00
Reports	Single copy free. Bulk rate quoted on request.
Notes and Essays	Single copy free. Extras $0.25 per copy. Bulk rate quoted on request.
Offprints	Single copy free.

Discussion Guides

Analytical Reading
International Political Behavior. $3.00
Looking at Pictures: A Guide to Intelligent Appreciation. $5.00
Our Modern Art: The Movies
Scientists at Work
Themes and Variations: An Invitation to Literature
Understanding Group Behavior
Ways of Mankind

Reports

Administrative Policies and Practices of Evening Colleges. 1953.

Why Students Drop Out: A Research Report

How Much Does Adult Experience Count? An Interim Report of the Brooklyn College Experiment

Adults Grow in Brooklyn. Report Number 2 of the Brooklyn College Experiment

Conference Reports: (1) *The University's Responsibility for the General Education of Adults*, Chicago, Illinois, March 1955; (2) *Evaluating the Evening College as a Teaching Institution*, New Orleans, Louisiana, November 1955; (3) *Evening College and Extension Administration as a Profession*, Chicago, Illinois, 1957; (4) *New Dimensions of University Responsibility for the Liberal Education of Adults*, Daytona Beach, Florida, 1956; (5) *The Changing University: A Report on the Seventh Annual Leadership Conference*, Chicago, Illinois, May 1959.

Adult Education and Adult Needs. 1956

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Miller, Harry L. "Why Don't We Have Better Teaching for Adults?" *Adult Education*, Vol. VII, No. 2 (Winter, 1957).

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5. "Television and the University." A report of the Committee on Educational Television of the University of Chicago.
6. Paul A. McGhee. "A School for Optimists." August, 1953.
9. C. Wright Mills. "Mass Society and Liberal Education." June, 1954.
10. Daniel I. Malamud. "A Participant-Observer Approach to the Teaching of Human Relations Classes." February, 1955.
11. Stuart Demarest, Galway Kinnell, and Alvin Johnson. "New Directions in University Adult Education: A Symposium." March, 1955.
12. Gardner Murphy and Raymond Kuhlen. "Psychological Views of Adult Needs." April, 1955.
13. John S. Diekhoff. "Schooling for Maturity." May, 1955.
14. Royce S. Pitkin. "The Residential School in Adult Education." March, 1956.
15. "Professional Preparation of Adult Educators: A Symposium." December, 1956.
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19. James B. Whipple. "Especially for Adults." October, 1957.
20. Burton R. Clark. "The Marginality of Adult Education." June, 1958.
21. John B. Schwertman. "I Want Many Lodestars." September, 1958.
22. Ida and William Hill. "Learning and Teaching through Discussion." September, 1958.
23. "Pleasures in Learning." December, 1958.
24. Cyril O. Houle. "Major Trends in Higher Adult Education." March, 1959.
25. Marc Belth and Herbert Schueler. "Liberal Education for Adults Re-examined: The Queens College Program." April, 1959.

our modern art
THE MOVIES

The CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS was established as a result of a grant from the Fund for Adult Education to work with the Association of University Evening Colleges. The official purpose of the Center is to "provide aid and leadership to the forces that can develop the evening college movement into a more effective instrument for the liberal education of adults." Communications may be addressed to Mr. John Schwertman, Director, 940 East Fifty-eighth Street, Chicago 37, Illinois.

Other discussion guides produced by the Center include:

- *The American Tradition* (being revised)
- *Looking at Pictures: A Guide to Intelligent Appreciation* (for publication summer, 1955)
- *Themes and Variations: An Invitation to Literature*
- *Scientists at Work*
- *Understanding Group Behavior*
- *Ways of Mankind*

These guides are part of the Center's program to stimulate the development of fresh approaches to course and curriculum materials in liberal education for adults. Some have been developed as the result of the Center's faculty grant project, by which new course ideas are encouraged by small grants to individual faculty members. Information about this program may be obtained by writing to the Director.

* * *

Mr. Callenbach is becoming increasingly well known as a film critic and commentator. He is at present on the West Coast, but last year, while in Chicago, he presented a popular series of critical film reviews on Station WFMT.

* * *

Cover design and illustrations by Jo Meline Lubin.

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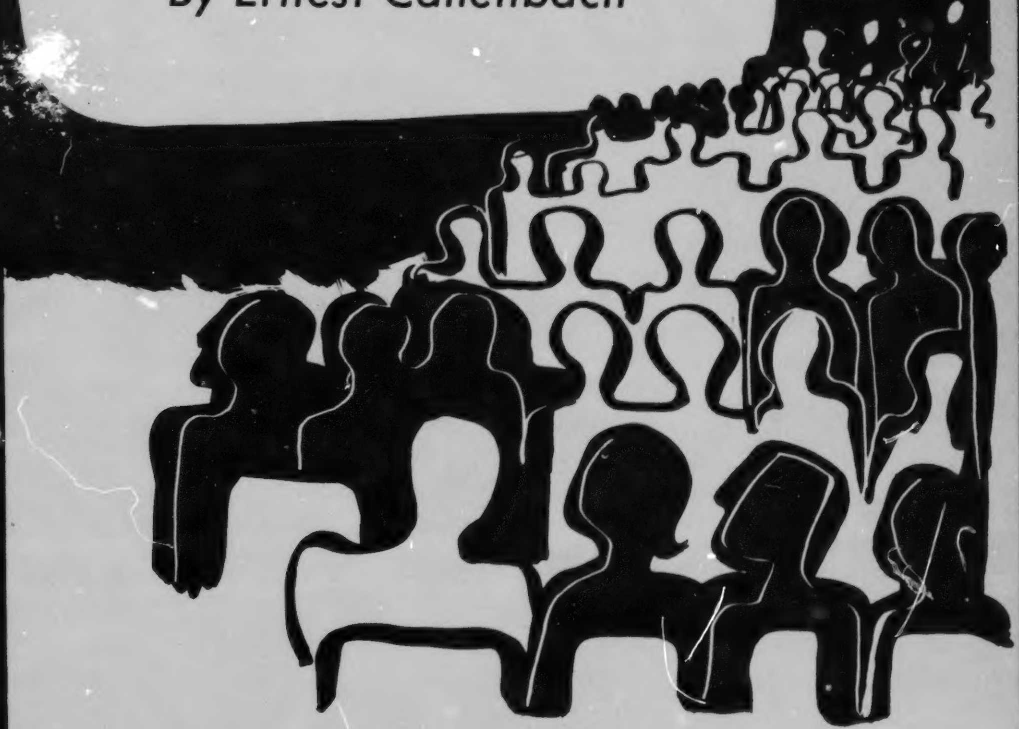
our modern art
THE MOVIES

By Ernest Callenbach



CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS
1955

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PREFACE

This discussion guide is one of a series prepared for the Center for the Study of Liberal Education for Adults as part of its experimental activity in curriculum materials. A major long-term goal of the Center from its beginnings has been the improvement of university-level adult education by encouraging efforts to make courses and curricula more appropriate for adult students.

What distinguishes a learning experience for adults from a course for undergraduates? What is the precise meaning of "appropriate"? It has not been a simple task of definition; instead of trying to define it, the Center has chosen to publish what it considers examples of appropriate materials. Mr. Callenbach's course, for instance, prescribes elements for learning almost totally different from the usual textbook-lecture pattern. He has selected films which illustrate the range of the motion picture as an art form and which illuminate, by their contrasts, significant approaches to film as a dramatic form. The guide presents lively and stimulating background material to help the student place each film in the developing historical framework of the art, and adds the challenge provided by numerous problems and questions which the student is invited to struggle with both independently and with his peers in the classroom group.

The Center has previously published one course in the humanities, An Invitation to Literature, which used for its basic material a number of the inexpensive pocket editions of literary works, publishing ventures which are presently creating a new mass market for literature. It is perhaps significant of the Center's view of what is appropriate for adults that this second course in the same general field should attempt to improve taste and judgment in another mass media.

In Christopher Isherwood's odd and engaging novel Prater Violet, the old and famous German director who is its central character says to the newly-hired young writer:".'. .Do you know what the film is?'

Preface

Bergman cupped his hands, lovingly, as if around an exquisite flower. 'The film is an infernal machine. Once it is ignited and set in motion, it evolves with an enormous dynamism. It cannot pause. It cannot apologize. It cannot retract anything. It cannot wait for you to understand it. It cannot explain itself. It simply ripens to its inevitable explosion. This explosion we have to prepare, like anarchists, with the utmost ingenuity and malice. . .'" Millions of Americans go to the movies every week, and bring to the experience varying degrees of discrimination. Most of them, however, also bring a limp passivity into the already hypnotic situation of flickering light in a darkened theater. An active enjoyment of "the utmost ingenuity and malice" of the director, a sharpened sense of the intention of the film, can do much to add meaningful personal experience to entertainment. Mr. Callenbach's course, we think, is admirably constructed to make possible such personal liberation.

Harry L. Miller, Assistant Director
The Center for the Study of Liberal
Education for Adults

Chicago, Illinois
February, 1955

CONTENTS

Introduction ix

The Western: THE OXBOW INCIDENT 1

The ancient and honorable lineage of the lowly Western—its hardiness and sources of appeal—famous Western heroes of the past—the importance of early feature-length Westerns—how the Western's reputation has been rehabilitated, and how it is developing at present

Animation: Three Disney SILLY SYMPHONIES. THE BROTHERHOOD OF MAN. NO CREDIT (optional film) 8

Animation as a predecessor of photography in recreating motion—the technical principles of animation—the earliest experiments with animated cartoons—influences of the comic strips—the emergence of cartoon characters—Disney's demonstration of the proper uses of sound film—the addition of color—the introduction of animated dolls and other techniques—the rise of U.P.A. and how it revolutionized the animated film

Syntax: Critic and Film 19

How the film developed its own methods of story-telling and laid a claim to being an art—the innovations of D. W. Griffith and why they were of lasting importance—definitions of shot, sequence, and other technical terms used in film criticism—notes on the films excerpted in CRITIC AND FILM, and on the critics who analyze them

Montage: THE BATTLESHIP POTEMKIN. 29

The Russian revolution and its influence on the film making which followed—the discovery that the cinema could create fictional space and time through editing—montage defined—how the films of Eisenstein and Pudovkin led them to the theory of "intellectual cinema"—the influence of Griffith—the lasting significance of the montage school

Neorealism: PAISAN 39

The early glories of the Italian cinema: the spectacular extravaganzas—the decline of the industry and its falterings under Fascism—the unexpected renaissance after World War II—the success of Rossellini's OPEN CITY, and its influence—the theoretical basis of the neorealist school

—the work of Vittorio de Sica and other directors—how PAISAN was made

Silent Comedy: THE NAVIGATOR 49

The origins of screen comedy—the development from slapstick to humor of situation and character—Sennett's Keystone comedies and the function of the chase—the rise of Charlie Chaplin—Buster Keaton, or The Great Stone Face—other great comedians and their styles—the changes forced on comedy by the coming of sound—with a note on the outlook for comedy

The Filmed Novel: ALL THE KING'S MEN 58

The importance of the novel as a new source of material for early films—the screenwriter as an adapter of other people's stories—why novels are readily adaptable to screen form—the inevitable comparisons between book and film—Robert Penn Warren as a literary figure—a note on Huey Long—suggestions for the systematic comparison of novel and film

The Filmed Play: LES PARENTS TERRIBLES 67

The curious delay before early film makers turned to stage material—how the stage had striven to do what the screen was to do better—serious stage influences and Famous Plays with Famous Players—the talkies and how film makers learned to use sound flexibly—the special relation of stage and screen in France—Jean Cocteau as a man of two worlds—his role in the production of LES PARENTS TERRIBLES

Experiment: BEGONE DULL CARE. FILM EXERCISES #4 AND #5. THE LEAD SHOES. WEEGEE'S NEW YORK. 77

How non-commercial production developed into a movement in the 'twenties—how after a lull the avant-garde reappeared, this time in America—the work of Normal McLaren, who draws directly on blank film—the work of the Whitneys, who manipulate abstract shapes and artificial sounds—the work of Sidney Peterson, who uses the film as visual poetry—the work of Weegee, who produces candid documentary—the historical traditions drawn upon by each

Pictorialism: THE INFORMER 88

The pictorial innovations of the Germans—the elaboration of lighting—the use of the moving camera and its perceptual significance—symbolism in the film—the misfortunes of Irish history and the setting of THE INFORMER—the durable career of John Ford—the making of THE INFORMER

Documentary: THE RIVER (or THE PLOW THAT BROKE THE PLAINS). THE QUIET ONE. LISTEN TO BRITAIN (optional film) 96

The early distinction between studio production and factual film making—Robert Flaherty's NANOOK OF THE NORTH and the abandonment of the story form—Flaherty's romantic tradition of documentary—the impressionist tradition of "city symphonies"—John Grierson and the use of film to dramatize social issues—the brief flowering of social documentary in the United States—the spread of documentary ideas during World War II, and their influence after it—the making of THE QUIET ONE, and its importance for the future of documentary

Additional Supplementary Readings 109

A Note to the Instructor 110

Sources of Films 114

INTRODUCTION

ABOUT THIS COURSE

"Our Modern Art—The Movies" is not a course in the esthetics, technique or sociology of the film; it is a practicum in intelligent movie-going.

You can, therefore, make of it what you will. It will give you the chance to see a series of films ranging over a broad area in subject-matter and style; it will provide you with background information useful in understanding these films; and most important of all, it will give you the chance to discuss the films informally but systematically with the guidance of a trained discussion leader. If the discussion is amicable and thorough, you will find that the natural perceptions, attitudes and viewpoints of your fellow participants sometimes support and sometimes conflict with your own; so you will have to hash out your differences and qualify your agreements. And that means you will learn together to be more intelligent movie-goers.

THE FILMS

The films included in the series have been chosen to provide as wide a range of movie-going experience as possible. Except for the experimental set, they are no different essentially from the pictures which will be running next week and the week after in your neighborhood theater —they were all produced for mass consumption, they were all intended to reach and appeal to ordinary people. Though their techniques and topics vary enormously, they all take their place in the mainstream of development of the typical art-industry of the twentieth century. And though they are unrepresentative in the sense of being outstanding in quality (the ordinary run of production in any art is always mediocre) they will teach you much that applies to every film you see.

On the other hand, the films in the series are not to be regarded as masterpieces without blemish—all of them have flaws, and some of them have serious faults. You will almost certainly not find all of them to your liking, just as you do not find all the movies you see in the theaters to your liking; and you should not hesitate to say so if some of them even strike you as downright bad.

Two types of films included are seldom seen by the general public at present—silent films, which have now been entirely superseded by sound films, and experimental films, which are made for specialized audiences. But since they represent fundamental screen styles, being able to understand and enjoy these films helps in understanding and enjoying films of the more usual sorts. Moreover, it is an advantage to know that film is an art which can take other shapes than you are likely to encounter in a year of average movie-going; a sense of artistic scale is hard to maintain under the impact of advertising which insists that every picture is the most monumental creation since Genesis. Also, since the movies as a highly technical art do undergo rapid if sometimes superficial changes (3-D and widescreen, for example) it pays to be familiar with some of the really profound changes that have taken place already.

All films demand close attention; they have a peculiar slipperiness, almost seeming to work their spell subconsciously, so that not only their subtleties but some of their main features can slip by unnoticed. Sometimes your group may wish to have parts of a film projected again, and it is surprising how much more you see in a film on second viewing—just as you see more in a novel on second reading.

You will probably find that during the course you will see more and more in each film on first viewing, too. The same growth occurs when you study any art. Suppose, for instance, you now have an interest in architecture: you enjoy examining fine buildings, you are moved and excited by construction for important human purposes. And you know what you like. Nevertheless, the study of architecture would refine your enjoyment. You would see more in buildings—you would come to understand their structural principles, you would enjoy the contributions of details which you previously never perceived at all, and your judgment of the artistic force and integrity of buildings would be improved thourgh practice and comparison. What you like, you would like with more intensity, more conviction, and a better awareness of what you really liked.

Similarly, in studying the movies you will realize things you never suspected about what goes into a film—and what is left out. You will find fascinating complexities even in very ordinary films. You will learn to separate out the multiple impressions a movie leaves in your mind, and discover its purposes and artistic stratagems. Most of all, you will develop your capacity to enjoy those relatively rare and immensely moving films (and fragments of films) in which the film makers have mastered their medium supremely and produced works of lasting beauty and truth.

THE MANUAL

This manual contains two types of material for each of the sessions in the course: essays sketching the historical background of each film, and indicating some of the important features of related films; and questions designed to indicate some of the main issues posed by each film.

READINGS

In the first week of the course you should read any one of the books listed below.

The Art of the Film, by Ernest Lindgren. Allen & Unwin, London, 1948. Explains clearly and concisely many aspects of film technique, and suggests criteria useful in evaluating different cinematic styles.

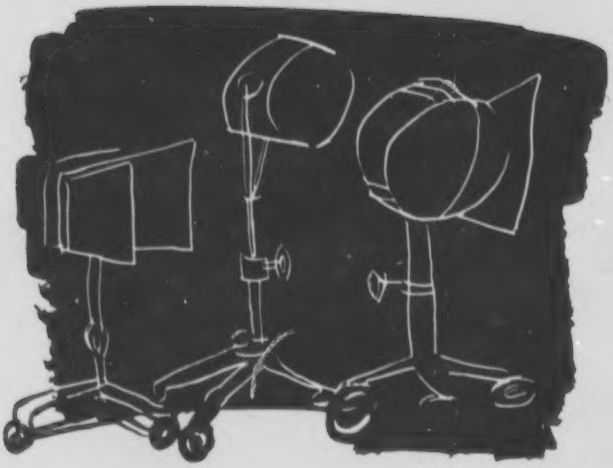
Dynamics of the Film, by Joseph and Harry Feldman. Hermitage House, New York, 1952. Describes the technical resources of the screen and illustrates their use through examples taken from well known pictures.

Film, by Roger Manvell. Penguin Books, 1950. A brief, entertaining introduction to film technique, with a section on the problems of film as a mass-communication medium.

The suggested Supplementary Readings at the end of each essay in the manual include more specialized material, and on page 25 is a list of periodicals devoted to films.

This is the first thing we are entitled to expect of any work of art: that it shall have unity, and be a thing complete in itself which we can appreciate for its own sake, every part falling into place to create a satisfying pattern unmarred by redundancies, irrelevancies, or omissions.

—Ernest Lindgren, The Art of the Film



The Oxbow Incident

The Western we have with us always, it appears. But the form is by no means the cinematic poor relation it is often considered; a surprising number of outstanding pictures, over the decades, have drawn their inspiration from the wide open spaces. One European critic even went so far as to remark—rather churlishly, perhaps—that the Western was "America's nearest approach to real cinema."

The ancestry of the Western, at any rate, is most honorable. THE GREAT TRAIN ROBBERY, made by Edwin S. Porter in 1903, and one of the first films to show that the screen could tell a connected, coherent story, was a Western though it was shot in New Jersey and its saloon and railroad-station sets were only painted backdrops. Many of the appealing features of this film proved easy to duplicate in the pictures which followed: clear-cut differentiation of heroes from villains, vigorous physical action outdoors, and in particular the chase, which on horseback assumed an exhilarating quality unknown to audiences before. Moreover, the frontier story had a long tradition in America—going back to the Indian stories of James Fenimore Cooper in the first half of the 1800's.

In the early years of the cinema, thus, it was not surprising that the Western was a dominant form. And characters gradually appeared to give more psychological substance to the pictures—beginning with Bronco Billy in 1908, the first famous screen cowboy, a straightshooting boy's man whose descendants can still be seen in the "horse-show" theaters of small towns. A few years later came Tom Mix and, most curious of all, W. S. Hart, who portrayed somewhat more complicated men fighting their way with determination and daring through the turmoil of the frontier.

The Western also played its part in the gradual lengthening of films to full feature length. D. W. Griffith, the most influential of American directors, made the story of Custer's last stand the basis of THE MASSACRE in 1911, using "hundreds of cavalrymen and twice as many Indians." Cecil B. deMille's THE SQUAW MAN, in 1914, was over an hour long and proved to doubtful producers that the Western audience would be glad to sit through much more than the usual half-hour stories. Even the great idol Douglas Fairbanks appeared in a number of Westerns, including one spoof of the form called WILD AND WOOLLY.

In time, however, the attractions of the Westerns palled, largely because they came to be formula-made and repetitious. Children still enjoyed them for a few years, then lost interest in adolescence. But every once in a while a fine Western would appear, to be greeted with enthusiasm. THE COVERED WAGON (1922) documented the saga of the pioneers moving west, using as director James Cruze said, "real dust, real Indians, and real beards on the pioneers." John Ford's THE IRON HORSE (1924) followed the laying of the first transcontinental railroad, reconstructing the brawling tracklayers' camps with an eye for simple fact. CIMARRON (1931) explored some of the moral conflicts inherent in the development of a new country from wild frontier life to timid, secure town life. STAGECOACH (1939) showed that the Western was capable of relatively complex characterization.

All during this time the American film industry as a whole had become more and more studio-bound. Production had been centralized in Hollywood and the industry had tended increasingly toward the pattern of an ordinary big business, complete with assembly-line production techniques. During these years it was only the lowly Western, made outdoors in natural surroundings by force of restricted budgets as well as story necessity, that kept alive a tradition of using real backgrounds and props and some simple, natural incidents. In a sense, therefore, the Western provided a link of continuity from the earliest years of the cinema to the later work of the documentary school: in their unassuming simplicity they supplied evidence that the real world could furnish abundant drama for the camera.

Recently the reputation of the Western has been somewhat rehabilitated. The big producers are again giving more than routine attention to the "sagebrush sagas." Big stars appear in Westerns and big directors direct them. THE OXBOW INCIDENT (1943) was one of the first in this new cycle of ambitious Westerns. It was followed by films like RED RIVER (with John Wayne and Montgomery Clift), BROKEN ARROW (with James Stewart), and THE GUNFIGHTER (with Gregory Peck). John Ford's FORT APACHE retold the story of the Custer massacre, but this time as a chilling series of follies. HIGH NOON (1952) was a compact, subtle picture directed by Fred Zinnemann and starring Gary Cooper as a frontier marshal caught in a dilemma between duty and his own desires; it was reminiscent of THE OXBOW INCIDENT in its portrayal of psychological relationships and the falterings of frontier law. In 1953 director George Stevens made SHANE, which centers on a trained gunman involved in the familiar struggle between open-range cattlemen and settlers who want to fence and cultivate the land.

And thus, though Gene Autry and Roy Rogers go on forever, and the basic conventions of chase, happy ending, and restrained romance remain more or less sacred, the Western has become considerably sophisticated. The good men and the bad are no longer painted in stark black and white; the social setting has become complicated by the realization that the ordinary citizens of the West had their individual problems and motivations too; and economic conflicts and rivalries have reared their ugly but omnipresent heads. The Indians, whose role had formerly been confined to biting the dust as picturesquely as possible, have become a moral problem and symbol something like the Negroes in Southern literature.

Moreover, the Western has shown signs of developing from its early unselfconscious form toward the functions of myth; in the epic of the West occasional producers begin to see allegorical legends relevant to present-day life. Given time, we may even find Western heroes assuming the magnified scale of true mythical figures such as other eras have known, looming out of our national past as images of basic struggle to haunt or reassure us.

THE OXBOW INCIDENT was based on a short novel of the same name by Walter van Tilburg Clark.* Though it was not financially successful, according to studio head Darryl Zanuck, it has been widely and generously praised by critics of all persuasions, and has been shown persistently in 16mm form. Zanuck however regarded the picture as a dire warning for experiments in social comment; his subsequent films—for example WILSON, written like OXBOW for the screen by Lamar Trotti, sugarcoated the pill more carefully.

William Wellman, who directed THE OXBOW INCIDENT, was a pilot in World War I, and his first picture of note was WINGS (1926), a story of wartime flyers. In 1931 he directed PUBLIC ENEMY, an early and influential example of the gangster film, based on vivid and shocking journalistic material. Immediately following World War II he attempted to apply documentary techniques to fictional material in THE STORY OF G.I. JOE. BATTLEGROUND (1949) was a soldier's-eye-view of the Battle of the Bulge, somewhat akin in approach to parts of PAISAN.

* *

SUPPLEMENTARY READINGS

Eliza Franklin, "Westerns First and Lasting," Quarterly of Film, Radio and Television, Winter 1952. A general review of the Western's development and popular appeal.

Jean-Louis Rieupeyrout, "The Western: A Historical Genre," Quarterly of Film, Radio and Television, Winter 1952. Primarily a study of FORT APACHE and MY DARLING CLEMENTINE as history and myth.

Roy Rowland, "The Western as History," Films in Review, May 1952. Describes some of the problems of historical accuracy encountered in the production of Westerns.

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*Random House, New York, 1940. Also published in a paperback edition. The screenplay is included in Best Film Plays of 1943-44, edited by John Gassner and Dudley Nichols, Crown Publishers, New York, 1945.

QUESTIONS FOR DISCUSSION

What does the use of the word "incident" in the title suggest to you?

* *

Would you say that THE OXBOW INCIDENT is a violent picture? How many actual acts of violence are there in it?

* *

Like most Westerns—indeed like a great many other films—THE OXBOW INCIDENT contains a chase. But it is a chase in which there is none of the usual fast-riding, gun-smoking excitement. Why do you think the film makers refrained from that kind of chase?

* *

> "Not all films have an explicit moral purpose, but they all have an implicit one. Because the author of a story is concerned with human behavior he inevitably expresses certain social attitudes. Sometimes he does so deliberately and consciously as his main object; sometimes he does so only by implication or even by omission; but he cannot escape from the necessity and neither can his audience. A complete appraisal of any film must take account at some point of its underlying purpose and must attempt to assess its value. When all that can be said of its structure and its craftsmanship has been said, we still have to relate it to the life which it mirrors, and of which it is a part."
>
> —Ernest Lindgren, Art of the Film

Do you agree that every film has a moral purpose of some kind? Could you put the underlying purpose of THE OXBOW INCIDENT in one sentence? How would you assess the value of that purpose?

* *

What emotional feeling does the film leave with you? Do you expect or want movies to leave you feeling some particular way?

* *

The action of THE OXBOW INCIDENT is carefully interlinked to give an impression of continuous fluid movement. The action falls however, into three definite parts. Can you recall where the main divisions are?

* *

At what time of day did the various events in the story occur? Was this more dramatically effective than other time schemes might have been?

* *

Is the series of events involving Rose Mapen essential to the main plot? Do sub-plots necessarily have to be essential to the main plot?

* *

An alternative ending originally provided in the script (and printed in Best Film Plays of 1943-44) has Gil read the letter aloud in the saloon; then Rose Mapen and her husband come in, and Gil tries to pick a fight with the husband, but is again slugged witn a bottle by the barkeeper; as Gil comes to he stares at the picture over the bar and remarks, "Say, ain't that guy got there yet, either?" Why do you suppose this ending was dropped in favor of the ending now used?

* *

Would the film have been essentially the same without the reading of Martin's letter? Is the letter necessary to spell out the thesis or message of the picture? Does the nature of the letter seem appropriate to Martin's character?

* *

Is Martin's point-of-view the point-of-view of the picture? If so, why is so much time spent on Gil and Art and their attitudes?

* *

Monty Smith, the town bum, is portrayed as an exceedingly unpleasant character and seems to be disliked by most of the other men. Does he have any specific functions in the working out of the mainstory, or is he present for local color? Does he "stand for" anything, in the minds of the men?

* *

Would the lynching party have set out if it had not been for the arrival of Tetley? What is the source of Tetley's power of leadership?

* *

When the Sheriff discovers what the posse has done, he warns them, "God had better have mercy on you, because you ain't gonna get any from me!" Does this indicate to you that the lynchers will actually be punished in spite of Tetley's precautions against "mistaken reprisals"? If the men suffered no legal punishment, would their own guilts be sufficient?

* *

As the men ride back to town they all avoid Tetley, and Monty Smith suggests that Tetley was the one to lynch. Is it likely that in time others of the men would come to blame the whole thing on Tetley, especially since he killed himself afterwards? How would you have felt if Tetley had been left alive at the end of the picture? Why did Tetley kill himself?

* *

One reviewer declared that the Mexican is the only one who comes out of the situation morally unblemished, of the hangers, the hung, and the bystanders. Can you see any reasons for thinking this?

* *

One critic asserted that the theme of courage (and modifications or lacks of it) is the basic theme in the Western. Do you agree in the case of THE OXBOW INCIDENT? Do you agree on the basis of your general impression of Westerns? If so, is this something to be admired in Westerns? Can you think of any great novels centered on the problem of courage?

* *

THE OXBOW INCIDENT requires more complex acting than many Westerns. Did you think the acting was convincing? Were there any scenes where the characters were not all playing "in key"? What would you estimate to be the hardest role in the picture, and how well was it done?

* *

Did the saloon and street scenes seem realistic to you? How was the flavor of the West established in the settings?

* *

How does the lighting in THE OXBOW INCIDENT help to establish the mood of the different scenes? (For example, consider the saloon scenes at the beginning and end of the picture; or the contrast between the stagecoach scenes and the scenes of the hanging.)

* *

The costumes of the various main characters are carefully differentiated. Did you feel they were effective in helping to characterize the men? Did the physical appearance of any of the men really stick in your mind?

* *

One critic thought the script for OXBOW "abrupt in construction," while another thought it "beautifully brief." What was your reaction to the overall structure of the film?

* *

Bosley Crowther of the New York Times said that it was hard to imagine a picture with less promise commercially, since THE OXBOW INCIDENT shows human nature in such an unfavorable light, portraying "cruelty, bloodlust, ruffianism, pusillanimity and sordid pride." Why do you suppose he was so sure that such a portrayal would be unpopular, in view of the popularity of the novel and of much more sordid cheap fiction?

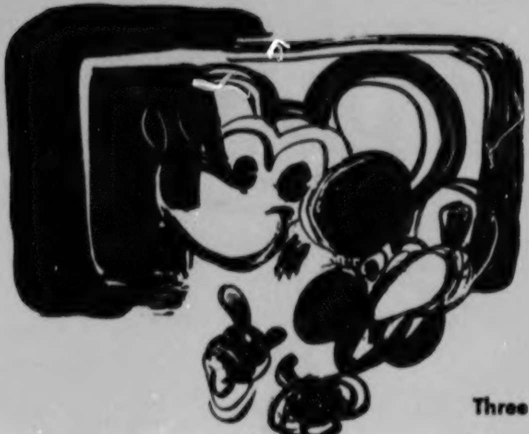
* *

The men's attitude toward Sparks, the Negro, is restrained and almost respectful. How do you explain this? How does their feeling toward him compare with their feeling toward Davies?

* *

Another novel by Walter van Tilburg Clark, Track of the Cat, was made into a movie by Wellman in 1954. If you saw it, how does this picture compare with THE OXBOW INCIDENT?

ANIMATION



Three Disney *Silly Symphonies*

The Brotherhood of Man

No Credit

The most familiar form of the animated film is the despised cartoon in which a large animal chases a small one. But animation actually antedates ordinary movie photography, and at the moment U.P.A., a team of cartoon-makers, are doing the liveliest commercial experimentation of film makers anywhere. So the animated film is definitely worth serious attention.

The technical process of photography was not perfected until the middle of the 1800's, but for some time men had been trying to produce the illusion of movement with hand-drawn pictures. All the first experiments in the recreation of motion—which resulted in toys bearing fanciful names like Praxinoscope, Zoötrope, Thaumatrope and Phenakistoscope—relied on a series of carefully sketched and colored figures. Each figure differed slightly from the one before and the one after, and blended together in the same uncanny way as the stick-figures schoolboys draw on the corners of textbook pages, and then flip past rapidly.

Animation as a means of producing moving images thus preceded what we now think of as the standard means of producing them—photography. But after the movie camera was developed, animation was revived with its aid. Some unknown technician in the New York studio of

Vitagraph discovered about 1907 the one-frame-at-a-time camera procedure necessary for making objects or drawings seem to move.

In ordinary motion picture photography the camera breaks down the continuous motion of people or objects into a series of separate, static picture images or "frames." There are 24 of these individual images per second, ordinarily. When the film is projected, the capacity of the eye to merge one screen image into the next (the so-called persistence of vision) causes a re-creation of the original continuous motion, and we seem to see the people or objects moving.

In animation photography the camera is used to record the series of separate frames slowly, one by one, instead of rapidly and continuously, and the object photographed is usually a drawing, or rather a series of many drawings with minute differences between them—the differences representing tiny fractions of a second of action. The simple movement of a foot tapping on the floor, for example, requires a dozen drawings or more. A complex movement, say Little Hiawatha stringing and aiming his bow and arrow, requires hundreds. But when the film is projected, the separate images again merge one into the next and give the illusion of continuous motion.

The principle of animation was first put to use by Stuart Blackton in HAUNTED HOTEL, in which a knife, completely untouched by human hands, cuts off a slice of sausage. Such films laid the groundwork for many kinds of cinematic trickery, some of which occasionally appear in films today.

But it was not until Blackton hit on the idea of making drawings instead of objects move by animation that he really opened the way for the extensive development of the technique. In HUMOROUS PHASES OF FUNNY FACES (1907) he produced simple facial movements through photographing a series of line drawings which, in projection, merged into an illusion of comic contortions.

A little later, in France, a newspaper cartoonist and caricaturist named Emile Cohl also began making animation films. His first, FANTASMAGORIE (1908) introduced what was to become a common feature of later cartoons: an elephant turns into a dancer and then into other figures, the film being a long series of such transformations. Cohl also experimented with the animation of dolls with flexible joints, a technique to be revived much later.

But it was in the United States, where newspaper comic strips had first appeared in 1892, that the main developments took place. Winsor McKay, following Blackton's lead, made GERTIE THE DINOSAUR (1909) with over a thousand separate drawings. The great popularity of comic strips in American newspapers speeded the growth of the cartoons, which soon came to rely on many of the same devices of caricature and roughhouse. Snookums, Mutt and Jeff and The Katzenjammer Kids were all public favorites, and animated cartoons derived from them soon appeared, using the basic cimematic syntax worked out by Griffith (see pp. 20-21) but adding to it special devices of distortion and exaggeration—transformation, disappearances, speed changes. Cartoon figures defied the law of gravity and stretched like rubber. The influence of stage pantomime, with its tradition of simple, folksy comedy, was also at work in the cartoon. A tradition of easily recognizable cartoon types grew up; Felix the Cat was one of the first mischievous—and incredibly agile—animation stars.

All these developments were standardized and stabilized by the adoption of "cells" (transparent celluloid sheets on which the moving figures are drawn) and precision equipment for the manipulation of camera, cells and backgrounds. Other techniques of animation also appeared. Artists in Europe experimented with visual rhythms produced through animating abstract designs (see pp. 78-81). Silhouette cut-outs, costumed dolls and other devices were brought into play. The complex potentialities of animation became apparent in films like Berthold Bartosch's L'IDÉE (1934) which used a combination of animated scenes and still drawings. Such films proved that animation could be successfully applied to serious themes, though the preponderance of animation work continued to be done for the popular cartoon market.

As time went on, the starkly two-dimensional, linear quality of the early cartoons was modified by the introduction of shading, careful perspective and similar graphic refinements. Anthropomorphized animals multiplied: Flip and Frog, Oswald and Happy Rabbit—and finally Mickey Mouse.

When sound came in it was Walt Disney, producing a flood of Mickey

Mouse shorts, who first grasped its full implications. He perceived that whereas in previous films the music had always followed the film, with theater orchestras or pianists playing music arranged to fit the visual images, in animation it was now possible to reverse the process and coordinate the images with musical rhythms. At a single stroke Disney imported into the film world many of the rhythmic techniques of pantomime and ballet, and laid out the course which animated films still follow today. In passing, he also demonstrated the importance for all sound films of a close integration of sound and image into common rhythms.

The immediate result was SKELETON DANCE (1928), a rather grisly ballet to the tune of Saint-Saëns' "Danse Macabre." It was the first of the long series of Silly Symphonies illustrating musical selections. The ingenuity and precision of Disney's films are a credit to the appallingly complex producing organization he set up; in the Silly Symphonies they attained a superb synchronization of movement and sound. After FLOWERS AND TREES in 1931, Technicolor became the rule. The supple grace of the Disney animals increased; the reckless pace and flashing color of the cartoons became familiar to audiences everywhere. THE THREE LITTLE PIGS (1933) was even credited with raising depression morale, with its cheerful song "Who's Afraid of the Big Bad Wolf?"

Most of the major Hollywood studios eventually set up their own animation departments, doing Disney imitations of varying quality. The general adoption of color in cartoons brought to all of them new graphic resources inaccessible to makers of ordinary color films. The cartoons flaunted gaudy colors with abandon; outrageous color contrasts accentuated the violence of chases and combats.

Able to combine fantastic, sometimes chaotic action with a tight but supple control of sound and color, animated cartoons came to a high peak of perfection. In the 'thirties their only rivals were the musicals, which also attempted to mold sound, color and movement into coherent unities, but labored under the heavy handicap of fatuous plots and an obsession with imitating stage revues.

Disney ultimately carried animation techniques into the realm of the more profitable full-length film with SNOW WHITE AND THE SEVEN

DWARFS in 1938. His FANTASIA (1940) was an attempt to illustrate music with animal ballet sequences and abstract design patterns.

Other film makers utilized other animation procedures. In 1935 Alexander Ptushko in Russia used jointed dolls in a feature-length satire, THE NEW GULLIVER. After World War II the Czech Jíri Trnka made THE EMPEROR'S NIGHTINGALE by the same method. The molding of clay shapes resulted in abstract but suggestive movement in NO CREDIT, produced in 1948 by Leonard Tregillus and Ralph Luce; like other animation techniques, this requires the patient changing of the shapes, little by little, so that the resulting footage gives the illusion of a plastic flow of geometric forms.

In the period after World War II Disney's domination of animation style was challenged by a new company, U.P.A. (United Production of America).

As the two U.P.A. men pointed out:

> Six months before America entered World War II, the animation motion picture industry of Hollywood was engaged in the production of the following films:
>
> | | |
> |---|---|
> | 1 | Feature-length cartoon about a deer |
> | 16 | Short subjects about a duck |
> | 12 | Short subjects about rabbits |
> | 7 | Short subjects of a cat chasing a mouse |
> | 5 | Short subjects with pigs |
> | 3 | Short subjects with a demented woodpecker |
> | 10 | Short subjects with assorted animals |
> | 1 | Technical subject on the process of flush riveting |

U.P.A. came into existence largely as a reaction to this tradition. The films made by U.P.A. were funny, but they often dealt with serious subjects. Even the straight cartoons had a satirical edge very different from the slightly saccharine sentiment of Disney. And whereas Disney tended toward imitation of actual photography, U.P.A. adopted a deliberately unconstrained style, emphasizing the flatness and artificiality of the medium. Disney's rooms always had a complete set of solid, visible walls; U.P.A. rooms were often boldly sketchy or fantastic in layout. Colors, which Disney had used in bright but fairly conventional combinations, became flambuoyantly expressive, and were often used merely to touch up contours rather than fill in planes; sometimes figures and objects were simply drawn in outline. Human figures replaced animals for the most part, but they behaved with even more visual recklessness. Perspectives and the scale of figures were drastically manipulated for dramatic or satiric effect. BROTHERHOOD OF MAN,* GERALD McBOING-BOING and other U.P.A. films blasted loose the entire tradition of Hollywood animation work. Studios which formerly copied Disney now tried with even less success to imitate the wry stories, satirical nonsense and visual excitement of U.P.A. Even Disney took over some U.P.A. techniques, and in TOOT, WHISTLE, PLUNK AND BOOM (1954) he showed how they could be applied successfully to the awkward proportions of the wide Cinemascope screen.

Thus the animated film remains a promisingly live branch of the cinema. Wide-screen and 3-D will demand a good deal of rethinking in the animation world; 3-D, in particular, will much increase the technical problem of the different planes of movement now used, but it will open up possibilities for extremely strange and beautiful effects.

On the other hand, so great is the appeal of the flat, frankly graphic cartoons that some commercial production for "old-fashioned" projection may continue for a long time. After all, producers have long complained that audiences sit through multi-million-dollar epics just to see the cartoons. They may continue to do so, even though the epics are wider, higher or deeper.

* *

SUPPLEMENTARY READINGS

Robert Feild, The Art of Walt Disney, Macmillan, New York, 1942

John Hubley and Zachary Schwartz (of U.P.A.), "The Evolution of the Cartoon," The Hollywood Quarterly, Vol. 1, #4.

Lewis Jacobs, "Walt Disney: Virtuoso." Ch. XXIV in The Rise of the American Film. Harcourt Brace, New York, 1939.

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*BROTHERHOOD OF MAN was produced by U.P.A. on the initiative of the United Auto Workers, C.I.O. It was based on Races of Mankind, by Ruth Benedict and Gene Weltfish, two anthropologists at Columbia University. A booklet called In Henry's Backyard (Schuman, New York, 1948) was subsequently published, using illustrations taken from the film.

QUESTIONS FOR DISCUSSION

Do the Silly Symphonies strike you as silly? Do you think most adults would enjoy them?

* *

> The Silly Symphony has claims to the dignity of art with which few other products of the Hollywood inferno can compete. First of all it is simple, at a time when all other entertainment in America's theatres is designed for a disillusioned and sophisticated audience. It gives pleasure, it appeals to your simplest emotions, whereas most other films cater to the complex emotions born of this troubled time: your prejudices, your desire, or your curiosity. Moreover it is moral: with a deft touch that gives no offense, it builds its themes upon the basic distinctions in human behavior which have guided the common man since he emerged from savagery.
>
> —Fortune, November 1934

Do you agree with the views expressed in this quotation?

* *

Robert Feild describes Walt Disney approvingly as "a conspicuously average American." Would this help to explain the phenomenal success of his films?

* *

> Even the cartoon film is today on a very low artistic level. It is a mass product of factory proportions, and this, of course, cuts down the creative purity of a work of art. No sensible creative artist could create a sensible work of art if a staff of co-workers of all kinds each had his or her say in the final creation—producer, story director, story writer, music director, conductor, composers, sound men, gag men, effect men, layout men, background directors, animators, inbetweeners, inkers, cameramen, technicians, publicity directors, managers, box office managers, and many others. They change the ideas, kill the ideas, before they are born, prevent the ideas from being born, and substitute for the absolute creative motives only the cheap ideas to fit the lowest among them.
>
> The creative artist of the highest level always works at his best alone, moving far ahead of his time.
>
> —Oskar Fischinger, "My Statements
> are in My work," Art in Cinema,
> San Francisco Museum of Art, 1947

Judging from the Silly Symphonies, do you agree that the cartoon film of the 'thirties' was on a very low artistic level?

Do you think any of the animated films shown might be considered sensible works of art by Fischinger?

Is it true that the creative artist always works at his best alone?

* *

Elmer the Elephant is jeered at by the other animals in a rather cruel fashion—they embarrass him until his face literally turns red, and pull his trunk. How do you imagine children react to such scenes? Do they perhaps enjoy being frightened or angered? (Do you , in horror or adventure pictures?)

* *

Do you think it proper to include painful or horrible scenes in children's films? What are their advantages and disadvantages? For example, do they help children understand and control their own cruelty to others? Or do they encourage cruelty to others? How does the climax and outcome of ELMER THE ELEPHANT affect the case?

* *

When Elmer looks at himself in the pond, the water is made to distort his trunk so that it seems even longer than usual, and the perspective is arranged so that it seems longer still. Can you think of other examples of comic distortion in the Silly Symphonies?

* *

Did the music contribute anything to ELMER THE ELEPHANT?

* *

THE HARE AND THE TORTOISE is of course an adaptation of an ancient children's fable. Does the Disney version itself qualify as a piece of folklore? Does it differ from the original version?

* *

The essential story could be told very briefly. What kinds of details have been added? What would be the effect of the story without them?

* *

A cliché of the cartoons is the animal who, like the Hare, jumps into the air with his legs going and then skids frantically to get started when he hits the ground. Why is this simple device still funny?

* *

In THE HARE AND THE TORTOISE music is used to set the scene at the very beginning and to describe the main characters. Did you notice how this was done?

* *

What did you think of the chorus of little rabbits? Did their singing add anything to the scene in which the Hare performs for them?

* *

The sound track of LITTLE HIAWATHA is different from those of the other two Silly Symphonies in relying on a narrator. In what types of film is a narrator particularly useful or desirable?

* *

How would you describe the narrator's attitude toward Little Hiawatha? How does it compare with Longfellow's attitude toward the original Hiawatha?

* *

Could a cartoon about Little Hiawatha have been made without using Longfellow's metric pattern? Would the Disney version be enjoyable to someone who had never read the poem?

* *

Do you think it is possible to describe the general "attitude" of the music toward Little Hiawatha? How does it compare in this respect with the music in the other two Silly Symphonies?

* *

The chase of Little Hiawatha by the mother bear is an excellent example of the cinematic chase in its purest form. Try to reconstruct the elements of this chase: pretend you are re-making the film. (The instructor can outline on the blackboard a series of oblongs in which to sketch the successive shots you will need.)

How was the mother bear introduced?
Did the camera move in the shots showing her tracks?
From what angle do we see her as she chases Little Hiawatha?
Would another angle do as well?
From what angle do we see Little Hiawatha?
Do we frequently see him and the bear in the same shot?
How are the other animals who help him brought in?
Does the pace of the cutting from shot to shot increase noticeably as the chase goes on?
Does the chase reach any particular climax?

* *

How important are chases in the other Silly Symphonies?

* *

What would you consider the predominant colors in each of the Silly Symphonies? Do individual scenes have distinguishable color patterns?

* *

> If we are to understand the art of Walt Disney, we must abandon once and for all the contention that the fine arts of music, painting, sculpture and architecture were the last word in man's efforts to express himself with dignity, that they and they alone are art. We must awake to the possibility of entirely new types of creative activity more consistent with our immediate needs, expressions of a deeper cultural significance than their older prototypes. We must be free to enjoy ourselves, unconcerned by whether we are looking at Art or are participating in some form of entertainment that has somehow escaped from the generally accepted art categories and is under suspicion.
>
> —Robert Feild, The Art of Walt Disney

How much attention do you think the animated cartoons will deserve when the art history of the twentieth century is written?

* *

> But all the Disney virtues are hamstrung, and at some moments obliterated, by his two major shortcomings. He does not know modern pictorial design. And he and his artists slump into banal, conventional stereotypes in many of their drawings—stereotypes which, with their obvious, pretty curves, lack character both as representatives of subject and as pattern or design. These are devastating lacks.
>
> —Ralph M. Pearson, Experiencing American Pictures, Harper, New York, 1943

Do you feel that this criticism of Disney is justified by the Silly Symphonies?

* *

Do the figures in BROTHERHOOD OF MAN ever give an impression of three-dimensionality? How do they compare in this respect with the figures in the Silly Symphonies"?

* *

What are the predominant colors of BROTHERHOOD OF MAN? Why do you suppose these particular colors were chosen?

* *

How important is the narration in BROTHERHOOD OF MAN? (It is always an interesting experiment to run a film without the sound.)

* *

What is the source of the humor in BROTHERHOOD OF MAN?

* *

Could the message of the film have been gotten across equally well in a documentary-type film?

* *

At one point Henry is shown mouthing the words of his green devil, and his face turns the same livid green. Can you think of any similar imaginative uses of color in the Silly Symphonies?

* *

Would the style of any newspaper or magazine cartoonists whose work you particularly enjoy be adaptable to the film medium?

* *

U.P.A. has produced an animated version of Edgar Allan Poe's "The Tell-tale Heart." Do you think there would be a good reception for serious animation films of this kind in your community theaters?

* *

Why is NO CREDIT amusing?

* *

Is it necessary to have some idea of what the shapes represent in order to enjoy NO CREDIT? Is there any way of knowing for sure what the shapes represent, or even if they represent anything?

* *

Would you consider NO CREDIT a work of abstract art? Would you enjoy it for the same reasons you enjoy an abstract painting?

* *

How much appeal would the images of NO CREDIT have if they were a series of paintings? How much appeal would a black-and-white copy of NO CREDIT have?

* *

Did the selection of colors for different shapes and movements seem artistically effective to you?

* *

Can you imagine similar clay shapes being used to create effects of mystery or horror? What kind of lighting would be appropriate in a film of that kind?

* *

Would NO CREDIT be more effective in 3-D?

* *

> The rich humor that Mickey Mouse and his confrères indulge in has the same source as the comic strips, in a logical ridiculousness; but the distinct humor of the animated cartoon can be presented only by the movies. For its effectiveness, motion and change are necessary, even occasional exact repetition that only the camera can perform. Certain kinds of American humor, like that of Donald Ogden Stewart, correspond in general method to the humor of the cartoon. Stewart and other writers like him develop a humorous point not by the addition of other humorous ideas but by expanding and distorting the humorous point to its farthest logical absurdity. But no one can elongate a dachshund in prose, or tickle a fireman with flames. . . . Only the camera can enrich and amplify a fantastic idea until all the possible humor is exhausted from it.
>
> —Kenneth White, "Animated Cartoons,"
> Hound & Horn, Oct.-Dec. 1931

Do you agree with this claim for the supremacy of screen humor?

CRITIC AND FILM

While the adaptation of stage material to cinematic form tended to push film makers in the direction of longer, more elaborate stories, it did less to force them to develop specifically cinematic methods of presenting them. The camera tended to remain stationary in front of a stage-like prepared set in which the actors moved about and made their entrances and exits.

It was through the outdoor adventure film that much of the first development of film narrative methods took place. In America Edwin S. Porter's THE GREAT TRAIN ROBBERY (1903) showed the increased interest and excitement that could be gained by moving the camera around to follow the action. Porter used only medium shots,* except for one shot in which a bandit fires pointblank at the camera; but he chose the camera angles in such a way as to present the action most clearly, and since it was a bold outdoor story the camerawork was relatively vigorous. In England and France similar developments took place; RESCUED BY ROVER (1905) was a British picture equal in fluidity of movement to the films made by Porter and another prolific American producer, Thomas Ince.

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*This and related technical terms used in film criticism are defined on pp. 21-23.

But it was in the work of D. W. Griffith that the film's techniques of story-telling were elaborated definitively into a syntax analogous to that of language. Griffith began as a stage actor and playwright—apparently not a very good one; but he understood the camera, and before he was done he had brought to the screen a new coherence of technique and a power of expression previously unequalled. For three years he produced two films per week, drawn from Tolstoi, de Maupassant, Jack London, Tennyson, Browning and various playwrights; in them he made the most of his stage experience, but also began to explore the tightest, most effective ways of using film in its own right. He used long shots to show general scenes, medium shots to show interaction between characters, close shots to show expressive details or facial nuances. He found that rapid cutting from shot to shot created tension, while a slow cutting pace produced a soothing effect. Elaborating a method which the stage had occasionally used, he set up parallel simultaneous trains of action, switching from one to the other and then back again, from the villain threatening the heroine to the hero racing to the rescue, alternating in ever-increasing tempo until the climax, when the hero arrives just in time.

With the help of his regular cameraman Billy Bitzer, Griffith unceremoniously moved the camera around so it could get a tighter visual grip on events. In order to clarify the relationships between one part of the film and another he systematized film "punctuation." The fade-out and fade-in came to stand for the main divisions between sequences, while the dissolve (in which one scene disappears as another appears in its place) indicated a lapse in time or space, and the cut (in which one shot follows another immediately) became the basic device for shifting the spectator's attention. Griffith also developed specific uses for various effects which have now gone out of fashion: irises, in which a progressively narrowing circle closes down to single out some person or object, and masks which darken portions of the screen, giving it the shape of squares, keyholes, narrow rectangles, etc.

Griffith thus achieved a relatively close control over the spectator's perceptions, and definitely established the cinema as an art separate from the stage; though his films still depended heavily on stage techniques, especially in their melodramatic stories and to a lesser extent in their acting, they were plainly a really new method of presenting a train of events. No longer content to pretend that the camera was a spectator seated in a fixed position, Griffith turned the nature of the contraption to dramatic uses. He made its narrow angle of view a device for including only the essentials of the action and omitting everything else. He made its two-dimensionality and its black-and-white quality elements in the composition of shots so that the movements in them would flow together smoothly. He even turned the medium's silence to account, and modified the large gestures of traditional stage acting into forms more fit for the voiceless intimacy of the camera.

With THE BIRTH OF A NATION (1915) Griffith inaugurated in America the type of full-length extravaganza with which the Ialians had astonished the world a few years before in THE LAST DAYS OF POMPEII and QUO VADIS? Admonished for the expense of a previous picture, Griffith quit his studio and became an independent producer. He made THE BIRTH OF A NATION at the then foolhardy cost of $100,000. It was phenomenally profitable, partly because of controversy over its blatant racism in dealing with the Civil War period, but chiefly because it employed Griffith's perfected technique at its finest, complete with a nerve-wracking chase finale. The stagey realism of the nineteenth century, metamorphosed into a new form, found itself the first mass art of the twentieth century. The moving shadows had come of age.

* *

As an aid in understanding the CRITIC AND FILM excerpts, here are definitions of some technical terms frequently used by film critics. They are also used in film scripts. The definitions are not hard and fast, however, for individual and national usages vary considerably.

The sequence corresponds to the act of a play; sequences are generally the largest blocks of action encountered as we break down a film into its parts. But while a play may have three to five acts, the ordinary film has eight or ten sequences, and perhaps more; and the fluidity or interconnectedness of sequences is generally greater than that of stage acts. The stampede of cattle and the drovers' successful attempt to turn them back in THE OVERLANDERS constitutes a sequence.

The scene is a subdivision of a sequence which ordinarily takes place in one continuous piece of action, and often in one place. In ODD MAN OUT the scene in the pub (when Johnny is revealed by his yell) and the scene in the house of the two women are both sharply localized in place. On the other hand, the action in the initial robbery, while localized in time, is more fluid in space—"covers more territory"—and might be broken down into several scenes or sub-scenes.

The shot is the ultimate physical subdivision of film; a shot is a length of film exposed in one continuous running of the camara. Editing is the process of linking the resulting strips of film together to give a pleasing and intelligible continuity. Many shots are required to present even the briefest of scenes effectively. For example, suppose you wanted to film a scene of yourself leaving a house and meeting on the street someone you had not expected to see. In the early days of the cinema this might have been shown theatrically: a set would show the front of the house and a portion of the street. The camera would view the entire set from a single viewpoint as you emerged from the door, started down the steps, and perhaps drew back in surprise or fear; you would pantomime your emotions broadly, both with gestures and expression.

Handled cinematically by Griffith or film makers working after him, this simple scene might require half a dozen shots: perhaps initially a shot of the other person waiting in the street, with the house visible in the background; then a shot of you putting on your coat and stepping to the door (shown from inside) followed by a shot of you opening the door and coming out (shown from outside); then a very brief shot of the other person waiting; then you beginning to descend the steps and realizing he is there; a shot showing your reaction; and then a shot including both of you as you approach each other.

The camera angle refers to the apparent position of the camera with respect to the action. In the scene of yourself emerging from the house, above, camera angles are only loosely suggested; but they would be extremely important in helping to characterize your reaction, and indeed in setting the tone of the whole scene. Dramatic angles—giving strong emphasis to the house and street and human figures in their contrasts with one another (accompanied by sombre, shadowy lighting) would give the scene a sinister tone. Matter-of-fact angles, chosen as if from the viewpoint of some passing spectator (accompanied by plain, clear overall lighting) would give the scene an ordinary and casual tone.

Camera angles are conventionally designated as follows. In *Long Shots* the camera encompasses a considerable expanse in which a number of figures may move about; most of the shots of cattle herding in THE OVERLANDERS are either Long Shots or Very Long Shots. Medium Shots can include the partial or full figures of several characters; Pip putting the holly on the grave in GREAT EXPECTATIONS and many of the shots of Shell leading Johnny through the snow in ODD MAN OUT qualify as Medium Shots. In Close *Shots* the camera covers only part of a person; an example is the shot of the convict seizing Pip and closing his hand over Pip's mouth in GREAT EXPECTATIONS.

In addition there are Medium Close Shots, Close Ups (in which usually only the face of a person appears) and even Big Close Ups, used for extreme emphasis. (A good example occurs in BRIEF ENCOUNTER, in which an empty-headed Woman's chattering is shown by an enormous Big Close Up of her mouth.)

All these types of shots can be taken from high above the action, from eye level, from a child's-eye level, from in front or behind or the side; and the camera can change its location slowly, tilt up or down, and "pan" (swing horizontally) in any of them. The skill with which cameraman and director employ these possibilities is of crucial importance to the effectiveness of a film.

* *

A Jympson Harman, who analyzes an excerpt from GREAT EXPECTATIONS, is the regular movie reviewer for a large London paper, *The Evening News.* An excerpt from THE OVERLANDERS is analyzed by Dily Powell, reviewer for the London *Sunday Times.* Basil Wright, who deals with a series of excerpts from ODD MAN OUT, is a documentary producer and freelance critic. He made SONG OF CEYLON, an outstanding poetic documentary, and collaborated with Harry Watt on NIGHT MAIL, another famous documentary.

GREAT EXPECTATIONS (1946) was the first in a postwar cycle of

Dickens films which has so far included OLIVER TWIST (1947) and THE PICKWICK PAPERS (1953). Its director, David Lean, also did OLIVER TWIST. He first gained an international reputation with BRIEF ENCOUNTER (1944), the story of an ill-fated love affair between two middle-aged married people. The script for the GREAT EXPECTATIONS excerpt may be found on pp. 67-69 of Manvell's Film.

THE OVERLANDERS (1946) was made by Harry Watt, a documentary director. It was one of the few feature films to be made in Australia to date, and called attention to the "Western" potentialities of the country.

ODD MAN OUT (1947) was directed by Carol Reed. This film established Reed as one of the most sensitive and inventive of present-day directors. He followed it up with THE FALLEN IDOL (1948), in which he obtained a remarkable performance from a ten-year-old boy, and THE THIRD MAN (1949), an extremely successful melodrama set in postwar Vienna, with music entirely performed on a zither.

* *

SUPPLEMENTARY READINGS

Rudolf Arnheim, Film. Faber, London, 1933. An attempt to construct a systematic esthetics of film.

Lewis Jacobs, The Rise of the American Film. Harcourt Brace, New York, 1939. An economic, social and artistic history of the American industry.

Rachel Low and Roger Manvell, The History of the British Film (Vol. I: 1896-1906; Vol. II: 1907-1914). Allen & Unwin, London, 1948, 1949. A carefully documented account.

Vladimir Nilsen, The Cinema as a Graphic Art. Newnes, London, 1936. A cameraman's approach to the problems of cinematic structure.

Karel Reisz (ed.), The Technique of Film Editing. Farrar, Straus & Young, New York, 1953. A professionally oriented analysis of basic editing practices. Contains several excellent series of miniature stills, accompanied by detailed scripts, which are most instructive.

Raymond Spottiswoode, A Grammar of the Film. University of California Press, Berkeley and Los Angeles, 1950. Like Arnheim's book, an esthetic treatise on film technique.

PERIODICALS

Films in Review, 31 Union Square, New York 3, N.Y. Brief reviews of recent films, analytical articles, historical surveys, anecdotes and reminiscences. 35¢ per issue or $3.00 per year. Published by the National Board of Review.

Sight and Sound, 164 Shaftesbury Avenue, London W.C.2, England. Reviews of recent films, critical and historical articles on film makers and tendencies in film making, and news of the film producing world. 75¢ per issue in scattered U.S. bookstores, $3.00 per year. Published by the British Film Institute.

The Quarterly of Film, Radio and Television, University of California Press, Berkeley 4, Calif. (Formerly The Hollywood Quarterly). Some reviews of outstanding pictures, scholarly articles on social and esthetic aspects of the mass media. $1.25 per issue, $4.00 per year. Published by the University of California.

QUESTIONS FOR DISCUSSION

Note: For this session the participants might bring in clippings of film reviews from their newspaper or from some magazine they read regularly. This would provide a concrete basis for a discussion of workaday movie criticism, including such questions as:

> What does the ordinary review tell you about a film?
>
> How reliable are the judgments of reviewers on the quality of films?
>
> To what extent do reviewers serve as mouthpieces for studio publicity?

* *

Do you choose which movies to see on the basis of reviews?

* *

What kinds of reviews do you prefer? Do you have any favorite reviewer?

* *

Do you ever read film magazines?—fan magazines?

* *

Do you enjoy seeing favorite films again? Do you usually enjoy them more or less on second viewing?

* *

What kinds of new things do you usually notice when you see a picture the second time?

* *

How valuable are comparisons between films in helping to understand or evaluate them? For example, a critic might compare ODD MAN OUT with THE THIRD MAN; would you find such comparisons interesting or useful?

* *

Is it your impression that film reviewers have much effect on the box office?

* *

In the excerpt from GREAT EXPECTATIONS, we have no idea the convict is present until the camera pans onto him. Under what circumstances would a film maker let you know he was there prior to his encountering Pip?

* *

Can you think of any examples in films you have seen recently where a surprise or discovery is reinforced by camerawork and editing as in this scene?

* *

How much does the surprise effect of the scene depend on the skill of the person playing Pip?

* *

How realistic were the sounds heard on the sound track in the excerpt?

* *

Were you conscious previously of how many shots are used even in a simple sequence such as that of the stampede in THE OVERLANDERS?

* *

How important do you think the rhythm of editing is in the effect of a picture? Have you seen any pictures lately which seemed particularly effective because of this kind of rhythm?

* *

How important do you think pictorial composition is in the effect of a picture? How could you describe the contrast in pictorial style between THE OVERLANDERS and ODD MAN OUT?

* *

Do you enjoy looking at stills of movies you have seen? How much of the pictures themselves do the stills bring back to you? If there are any scenes from movies which stick in your mind, what aspects of them do you remember most clearly?

* *

If you have seen ODD MAN OUT, do you agree with Basil Wright that it is "pretty nearly a masterpiece"? Are there any films you consider unquestionable masterpieces?

* *

As Wright points out, ODD MAN OUT takes place in the clearly demarcated and relatively short period between noon and midnight. Is such compactness in time frequently found in films?

* *

Does Wright's method of charting relationships between the people in a film seem useful to you? Try applying it to one of the films seen in the course.

* *

Do "inner meanings," of the sort Wright attributes to the theme of light and darkness in ODD MAN OUT, increase the artistic value of a film?

Are inner meanings in this sense common in novels, stories, or plays? Do inner meanings necessarily have to be perceived in order to enjoy a picture?

* *

V. I. Pudovkin once wrote, "Editing is the language of the film director." How much value do you attach to this statement in the light of the CRITIC AND FILM excerpts?

The Battleship Potemkin

> "If . . . we consider the work of the film director, it appears that the active raw material is no other than those pieces of celluloid on which, from various viewpoints, the separate movements of the action have been shot. From nothing but these pieces is created those appearances upon the screen that form the filmic representation of the action shot. And thus the material of the film director consists not of real processes happening in real space and real time, but of those pieces of celluloid on which these processes have been recorded. This celluloid is entirely subject to the will of the director who edits it. He can, in the composition of the filmic form of any given appearance, eliminate all points of interval, and thus concentrate the action in time to the highest degree he may require."
>
> —V. I. Pudovkin, Film Technique

During World War I, film production in Europe practically ceased, leaving the field clear for the Americans. Combining the production facility perfected by Griffith with a genius for organization and salesmanship, they gained a control of the world film market which has never been seriously challenged.

After the war, European production gradually resumed. In Russia, however, the continuity was more seriously broken. The revolution of 1917-18 had swept into exile the film makers who had previously supplied the country with historical romances and stories adapted from Russian literature; and the civil war which followed resulted in the closing of the theaters and the destruction of the studios. It was not until 1922, when the Bolshevik armies had finally beaten the foreign expeditionary forces and the counter-revolutionary Russian forces, that production of anything more ambitious than newsreels again became a possibility.

The new men who in time undertook film work in the nationalized film industry included many experimenters. Partly because of the revolutionary nature of the times and partly because of the lack of studios and equipment, the search for realistic non-studio methods of production was encouraged. The scarcity of film stock also enforced extremely careful cutting and re-cutting of what there was. The need for mass communications in an underdeveloped and largely illiterate country put a powerful stress on experiments with the cinema as a means of publicizing the history and messages of the new government.

Outstanding among the early experimenters was Lev Kuleshov, who found that films could create fictional space and time—an apparently continuous scene could be built up out of shots taken years and hundreds of miles apart. Moreover, the impression conveyed by any shot was found to depend to a surprising extent on its relationships with adjacent shots; if it were placed in a different context its meaning changed. Therefore, Kuleshov concluded, the film has a constructive logic of its own, and the real key to film art is editing, or the arrangement of shots in the most effective relationships with each other. From him the other Russian film makers learned that the unity of their films did not depend on the unity of the scenes photographed, but on the unity of method by which they are presented. Mathematical formulas for film rhythms were worked out; "constructive editing" was subjected to thorough technical analysis.

Another person who combined theory with practice was Dziga-Vertov, maker of the Kino-Eye films. He advocated using the camera "to record all that happens around us, apart from news matter dealt with in the newsreels." He employed slow and rapid motion, animation, divided screens, microscopic photography and other devices in an attempt to bring order and interest to a vast jumble of subjects. The result was occasionally probing but mostly desultory footage on commonplace urban activities. However, Vertov's co-worker Esther Choub put his ideas to more fruitful use in editing scenes from film archives into historical surveys. This practice is still followed: PARIS 1900 is a recent example, and war-time record films like DESERT VICTORY and THE TRUE GLORY were also made from archive material.

Actually the chief importance of Dziga-Vertov lay in his uncompromising rejection of all theatrical influences. He sent the film back to immediate, undramatized reality, and thus freed it to follow new lines of development. With Kuleshov, he helped focus attention on the creative role of editing; the essential process in film art was the assembling of shots, not the photographing of them, which should be as simple and direct as possible.

Other men, however, were to return to the use of stories, though they scrupulously avoided the ordinary theatrical dependence on language and contrived acting.

The Russian films of the 'twenties were mainly reconstructions of the revolutionary struggle, designed to emphasize the solidarity of the masses and prepare them for the difficult early years of the new country. Some films drew on pre-revolutionary events, also, and it was a story of an abortive uprising in 1905 which led to Sergei Eisenstein's POTEMKIN (1925). As originally conceived, the film was to have three parts, of which only one would deal with the Potemkin mutiny. But Eisenstein, fresh from work as a pageant director and stage designer, gradually decided to center the whole film on the shipboard mutiny and the ensuing Odessa steps massacre;* ultimately all other material was dropped.

Eisenstein, with his regular cameraman Eduard Tissé, had made one other film, STRIKE (1924). He had come to make it by a curious route. Originally an artist and stage designer, he had gradually become interested in problems of theatrical direction, and evolved a theory of "shock attractions" as a dramatic method. Drawing on violent circus-type techniques, but striving for ever more intense effects, he finally tried to put on Strike as a play in an actual factory; and at that point the step to film became obvious.

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*The Odessa steps sequence, which has been called the most influential six minutes in the history of the cinema, is set down verbally in considerable detail in Manvell's Film, pp. 54-57.

POTEMKIN was filmed very rapidly, Eisenstein's experience as a pageant director apparently coming in handy in the direction of the large numbers of people involved. Though a few actors were used, Eisenstein mainly relied upon non-professionals. His rapid-fire cutting, his use of tempo variations and repetition, his rhythmic handling of crowd movements, all helped give POTEMKIN an enormous appeal. Special music composed for the picture—which however has never been recorded for a 16mm version—added its own reinforcing rhythms.

POTEMKIN was considered so inflammatory that it was banned from many capitalist nations for decades. But those who saw it at private showings declared that a new standard had been set for film art; in POTEMKIN the screen came alive to an extent never seen before. Without a star, without a hero (except perhaps the mass of sailors and townspeople) it nevertheless overwhelmed audiences in a way that even Griffith had never been able to manage. Eisenstein, at 27, was widely acclaimed as the greatest artist who had ever laid hands on film.

Eisenstein and his co-workers had intensely curious minds and a strong theoretical bent. On the basis of their accumulating experience they formulated many fundamental and often startling principles of film construction, calling their basic method montage, a French word meaning mounting or putting together.*

Griffith had begun with stolid, lengthy shots and only arrived at the practice of using brief shots through years of experience (see pp. 19-21). The Russians began with the use of short bits and pieces of film directly. But they paid close attention to Griffith's work and, acknowledging their debt to him, carried on his techniques one step further. Griffith had learned to adapt his technical methods to the demands of the story and the action. The montage school film makers now tried to make their editing analogous to the mode in which our eyes actually perceive reality—discontinuously, with sometimes surprising jumps from one thing to another. They experimented too with the duplication of unconscious thought-patterns, an idea taken up again by avant-garde film makers modelling their pictures on dreams.

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*In Hollywood montage now refers to an impressionistic series of rapid dissolves or other special effects, intended to convey states of mind, extensive transitions in time or space, etc.

And thus through montage the film became able to mold the spectator's attention more freely and more powerfully. Unsuspected rhythmic potentialities were discovered in the film. Griffith had utilized the chase, with its increasing tempo and climax. Now it was found that the film was also capable of deliberately slow, restful passages; soft, subtle contrasts between shots produced a gentle, almost imperceptible rhythm. Strong contrasts between shots resulted in harsh, dissonant rhythms. Cutting from shot to shot while a movement was taking place reduced the rhythmic stress of the cut. Cutting from a shot of leftward movement to a shot of rightward movement produced a shock effect, while a series of movements in the same direction gave an impression of speed and smoothness.

Thus the film was found capable of a rhythmic complexity similar to that of poetry or music; and Eisenstein and others explored the analogies between the different forms of expression. They developed the theory of "intellectual cinema," cinema conveying ideas just as literature conveys them, but through its own techniques. Thus film finally escaped completely from the ties of the stage. In Eisenstein's OCTOBER (1928) film became a symphony of images, existing by right of its own beauty and meaning. The picture was rich in allusions and visual patterns; but it was also obscure in many ways and never had the popular success of POTEMKIN.

With THE GENERAL LINE (1929) Eisenstein began to show an increasing preoccupation with the plastic beauty of image, which was to continue until the end of his career. He sojourned in Hollywood and Mexico for a time, but no films resulted; he was unable to agree on a story in Hollywood, and the footage he shot in Mexico became involved in a bitter wrangle with his financial backers, so that he never finished it. Returning to Russia, he turned mainly to teaching and research; several films he undertook were never completed.

Eisenstein shared the glories of the first decade of Soviet cinema with V. I. Pudovkin, a man of less turbulent talent whose films relied less distinctively on the techniques of montage. Pudovkin also tended to use a few well known actors as the center of his films, grouping around them non-professionals from whom he obtained remarkable performances; his stories dealt more directly with individuals than did Eisenstein's. MOTHER (1926) was the story of a woman's development of political consciousness in the 1905 uprisings. THE END OF ST. PETERSBURG (1927) retold the main revolutionary events. STORM OVER ASIA (1928) was an account of a Mongolian prince's revolt against exploitation by foreign traders.

The early years of the Soviet cinema also brought to the fore Alexander Dovzhenki. a Ukrainian whose films took a poetic approach to the spirit and beauties of the Ukraine. ARSENAL (1929) was a symbolic film poem of great difficulty but also great visual beauty.

Other Russian film makers produced less stringently edited work. Abram Room, who made BED AND SOFA (1927), a triangle story based on the Moscow housing shortage, was primarily an analyst of individual psychology. Kozintzev and Trauberg in NEW BABYLON (1929) combined the free editing of the montage group with rich settings and elaborate acting. Nicolai Ekk, with ROAD TO LIFE (1930) used sound mainly for dialogue purposes in the story of a rehabilitated gang of juvenile delinquents. Pudovkin and others took up sound and tried to use it creatively in much the same free fashion as they had used images.

In 1932 there was an upheaval in Soviet official policy toward the arts, in the course of which many members of the montage group were charged with formalism and the making of films to fit their own preferences rather than the needs of the nation. The doctrine of "socialist realism" was put forward, its main implication for the film being a demand for ideal "positive heroes" and greater reliance on individual characterization. CHAPAYEV (1934) was the first important film to result. Thereafter Russian film making gradually became technically undistinguishable from the general stream of world production. Eisenstein returned to prominence with two lavish historical films centered on Russian national heroes; government policy had reverted from defense of the revolution to defense of the fatherland. ALEXANDER NEVSKY (1938)dealt with an ancient defense of Russia against German invaders, and showed much of Eisenstein's former skill at composition and editing; the score by Prokofieff was closely integrated with the images. IVAN THE TERRIBLE

(1944) sanctified a legend out of the remote past, portraying Ivan as a Czar whose heart was with the people.

But the work of the montage school was to have a lasting effect on all those films which avail themselves of free, dynamic cutting to give dramatic intelligibility to the world registered by the camera lens.

* *

SUPPLEMENTARY READINGS

Sergei Eisenstein, Film Sense and Film Form. Harcourt Brace, New York, 1947 and 1949. Collections of suggestive but difficult essays written at various stages of Eisenstein's career.

V. I. Pudovkin, Film Technique and Film Acting. A methodical review of film production as practiced by Pudovkin.

Marie Seton, Eisenstein. Wyn, New York, 1953. A biography by a friend of Eisenstein's.

QUESTIONS FOR DISCUSSION

Eisenstein once said that POTEMKIN was "a poster."

Does this make sense to you, as you understand the aims of the film?

What kind of effect is it attempting to produce upon you?

Does it succeed?

* *

How does the film first get you interested in the situation and sympathetic to the sailors? Are there any individual sailors with whom you identify psychologically?

* *

While you were watching it, did you feel that POTEMKIN was trying to make you believe something you didn't already believe?

* *

Is POTEMKIN a propaganda film in the sense of trying to "propagate" a particular doctrine? If so, what would you say are the main points of that doctrine? (Use only the film as evidence!)

* *

Is it possible to enjoy POTEMKIN even if one disagrees with Eisenstein's politics?

* *

At the first American showing of POTEMKIN someone in the audience was heard to mutter, "But this is just newsreel!" How close is POTEMKIN's style to the style of the last newsreel you saw? Would it be praise or blame in your eyes if you agreed that POTEMKIN used a newsreel style?

In what sense can you call the ordinary newsreel "realistic"?

In what sense can you call POTEMKIN "realistic"?

How do newsreel cameramen and editors decide what to include and what to omit in their work?

How did Eisenstein decide what to include and what to omit?

* *

If you think POTEMKIN is a good film, would you be in favor of showing it widely in capitalist countries? Could the showing of a film like POTEMKIN be rightfully prohibited in America? If you think so, what justification might be offered?

* *

Should the movies be entitled to the freedom of the press—the freedom to say whatever they like provided it is not libelous or obscene?

* *

What censorship bodies operate in your community or region? Do they ever ban films on political grounds? Do they ever ban films on religious grounds?

* *

It is sometimes argued that movies are not entitled to the freedom accorded the press because the movies are simply an industry devoted to entertainment. Is this argument valid to you?

* *

According to the Museum of Modern Art, POTEMKIN sacrificed certain historical facts for dramatic effect: "In actual fact, other ships did join the POTEMKIN in mutiny, and the Cossack slaughter took place quite differently."

How extensive are the liberties that a film maker can take in a historical film?

If you have seen any recent historical films (KNIGHTS OF THE ROUND TABLE, for instance, or to take an extremely different example, THE DESERT FOX) did you expect them to be historically accurate?

Why is historical accuracy important?

* *

> "Eisenstein's great and peculiar theoretical contribution lies in the application of Dialectical Materialism to aesthetics, the theory of novel creation by conflicts. To state it in simplest terms: in art as in nature the interaction of a and b does not make a + b or even ab, but c. He followed and traced out this process through countless phases of film-making and of artistic creation in other fields, and showed the construction of artistic effects following the same dialectical laws as process in nature."
>
> —Ivor Montagu (Eisenstein's English translator) in Penguin Film Review 7.

Would it add to your enjoyment of POTEMKIN to be able to see whether this formulation actually applied to Eisenstein's work? How important are such questions to a critic trying to evaluate Eisenstein's work?

* *

Even if you are not a professional critic, must you know what an artist is trying to do before you can judge his work? If so, what kind of knowledge of his objectives is required?

* *

Do we usually perceive things in continuous stretches, or more in jumps and starts—for example, when you come into a room, do your eyes roam about smoothly from one person and object to another, or do they hop from one to the next, not seeing what is in between?

If editing parallels our everyday "technique" of perception, is it a more realistic method of film making than the old method of putting the camera in one place and letting it observe a whole scene continuously?

* *

Alfred Hitchcock's ROPE was made without any cuts, dissolves, fades or other editing devices. If you saw ROPE, what impression did it make on you? Did the continuity of scenes seem realistic or artificial?

* *

What other devices besides cutting from shot to shot can the director use to direct your attention where he wants it?

* *

> "For us, the cinema is the most important of the arts."
>
> —Lenin

Is the cinema regarded as an important arm of government policy by any governments in the world today?

* *

Eisenstein obtained the use of a real battleship in making POTEMKIN, and he was careful to make the ship itself practically an actor in the story. What features of the ship stand out in your memory?

* *

> "The language of the cinema will achieve the power of the language of literature."
>
> —V. I. Pudovkin

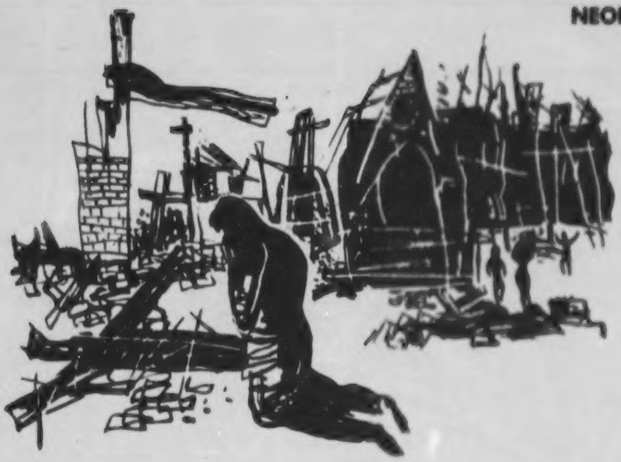
Do you feel that Pudovkin's forecast has been born out?

* *

In the scenes showing the shelling of Odessa by the battleship, Eisenstein cuts back and forth from the guns of the ship to the targets on shore; there is an explosion shown from quite close, and some gates totter. Then Eisenstein inserts three short shots—a stone lion sleeping, a stone lion with open eyes, and an upright stone lion. A new explosion follows, which shatters the gates. As Pudovkin points out in citing this section, Eisenstein has here in film produced a metaphorical image such as is commonly found only in literature: a stone lion seems to rise to its feet and roar. Pudovkin felt this to be "a thoroughly promising innovation." In fact, however, this type of imagery has gone out of fashion entirely. Can you see any reasons why?

* *

Would you consider symbolic such shots as that of the doctor's glasses swinging after he has been thrown overboard?—the shots of the baby-carriage on the steps?—the shots of the priest trying to stop the mutiny? What is the most precise definition you can think of for "symbolism?"



Paisan

After many years of isolation, the Italian film industry burst into international prominence immediately following World War II. Roberto Rossellini's OPEN CITY was the first sign that unusual things were happening; it was also the first film made in liberated Italy.

Films had been produced in Italy since the early years of the century. From the beginning they tended to be historical reconstructions —partly, perhaps, because the companies were operated by aristocratic families who found it easy and attractive to dramatise the past from which they drew their own positions. The stories for many early films were provided by respectable literary men—Gabriele D'Annunzio and others who followed his example—and this too helped give an impressively hgh tone to the proceedings.

In the presentation of history the Italians turned primarily to the spectacular possibilities in the glories of ancient Rome. THE LAST DAYS OF POMPEII (1913) dramatized a famous novel by Bulwer-Lytton; it was extremely long by the standards of its day, and employed literally thousands of people to portray vast surging Roman crowds—the like of which had never been seen on the screen before, except in occasional newsreels. For CABIRIA (1914) an extraordinarily painstaking reconstruction of a lavish era was carried out, and the camera was put on a dolly to be drawn past the gigantic sets.

During the decades that followed the Italian studios, like those of other small producing countries, had their years of relative prosperity and relative decline. Occasional films of merit appeared (among them a few that essayed a realistic form) but most production revolved around the star system and resulted mainly in ephemeral romances and musical films of the sort still carried on in commercial routine in Italy. When the Fascists came to power under Mussolini they set up a system of subsidies and rebates to encourage production, and operated the huge Cinecitta studios, largest in Europe. Nevertheless, the Italian cinema failed to develop any real momentum, and was of no international consequence —its main exports being filmed operas.

Apparently OPEN CITY attracted an American distributor because of the sensational publicity value expected from its scenes of Nazi torture and its portrayal of a recent episode in the war. The film had been made under grave financial difficulties—it was shot on odds and ends of film stock—and no one expected much. But when it was released critics declared excitedly that something new had put in an appearance under the cinematic sun. The public agreed: Rossellini, dead broke, had sold the rights to OPEN CITY for $28,000, but it grossed $5,000,000 in the United States alone.

The something new shortly began to go under the name of neorealism. It resembled in some ways the documentary spirit—for it dealt with the basic and sometimes trivial happenings that make up ordinary lives. And it showed them with a directness and simplicity that showed, perhaps, a revulsion against the over-blown style of propaganda favored by Mussolini. The pictures of the neorealist directors impressed audiences most by the superb immediacy of their characters. Using non-professional actors in many cases, they achieved a warm, folksy realism: somehow the people came out "in the round." Shooting on a shoestring, amid physical and psychological rubble, the neorealists managed to take advantage of what to ordinary studio producers would have seemed impossible handicaps.

Perhaps the most talented of the neorealists was Vittorio de Sica, an actor and former stage director, who produced SHOESHINE in 1945 and BICYCLE THIEVES in 1949. SHOESHINE was the second film out of postwar Italy to achieve international standing; it was set in liberated Rome, and detailed the adventures of two vagabond shoeshine boys involved in the black market corruption of the occupation days; they are caught and jailed, taken away from the horse they had so long coveted, and they finally fall into enmity. It had the flavor of the Roman streets, the squalidness of lives in which corruption was the price of survival, and above all marvellous performances from the boys, recalling the assertion by Robert Flaherty, the documentary film maker, that "the only natural actors are children and animals."

Gradually a school of neorealist directors took form, with its own definite ideas about the objectives and methods proper to screen art. As de Sica's screenwriter Cesare Zavattini wrote:

> No doubt one's first and most superficial reaction to everyday reality is that it is tedious. Until we are able to overcome some moral and intellectual laziness, in fact, this reality will continue to appear uninteresting. One shouldn't be astonished that the cinema has always felt the natural, unavoidable necessity to insert a "story" in the reality to make it exciting and "spectacular." All the same, it is clear that such a method evades a direct approach to everyday reality, and suggests that it cannot be portrayed without the intervention of fantasy or artifice.
>
> The most important characteristic, and the most important innovation, of what is called neorealism, it seems to me, is to have realized that the necessity of the "story" was only an unconscious way of disguising a human defeat, and that the kind of imagination it involved was simply a technique of superimposing dead formulas on living social facts. Now it has been perceived that reality is hugely rich, that to be able to look directly at it is enough; and that the artist's task is not to make people moved or indignant at metaphorical situations, but to make them reflect (and, if you like, be moved or indignant too) on what they and others are doing, on the real things, exactly as they are.
>
> (Sight and Sound, Oct.-Dec. 1953)

De Sica's BICYCLE THIEVES is probably the finest film to be made in postwar Italy, and arguably the best film made anywhere since the war. Like many neorealist pictures it used non-professionals and avoided studio sets. The story was bare and uncontrived: a young man is unemployed, and is finally offered a job pasting up advertising posters— but to get the job he must have a bicycle. His wife pawns the family bedclothes and he gets the bicycle; but on his first day of work a sneak thief steals it. With his small son he sets off to try and trace the bicycle in the Roman maze. The police are no help, but surprisingly he does locate the thief, though in the end he can prove nothing, and the neighborhood becomes aroused against him. Finally he is driven to steal a bicycle himself, as his son watches, but he is caught in his inept attempt and gets off only through luck.

The ending of BICYCLE THIEVES caused considerable controversy and Zavattini wrote:

> Neorealism, it is said, does not offer solutions. The end of a neorealist film is particularly inconclusive. I cannot accept this at all. With regard to my own work, the characters and situations in films for which I have written the scenario, they remain unresolved from a practical point of view simply because "this is reality." But every moment of the film is, in itself, a continuous answer to some question. It is not the concern of the artist to propound solutions. It is enough, and quite a lot, I should say, to make an audience feel the need, the urgency, for them.
>
> (*Sight and Sound*, Oct. Dec. 1953)

Numerous other directors contributed in the neorealist vein. Luigi Zampa's TO LIVE IN PEACE (1947) was another film set in the last days of the war, exploring like PAISAN some of the conflicting loyalties and values that human beings suffer, along with sheer physical deprivation and destruction, in wartime. The film shows the hiding of two American soldiers by an Italian farmer and the agonizing situation that develops when a drunken German soldier discovers them; after a joyous episode of fraternizing, the farmer is shot for giving civilian clothes to the German. Zampa's THE DIFFICULT YEARS (1948) was a chronicle of the ludicrousness and ironies of lower middle-class life under Fascism.

Luigi Visconti's THE EARTH TREMBLES (1948) was a brilliant but sometimes obscure film on the lives of Sicilian fishermen. Guiseppe de Santis' BITTER RICE (1948), which was a considerable success in the United States and established Silvana Mangano's reputation for sex appeal, shared the sensationalism of OPEN CITY but also showed a vivid sense of documentary milieu; it resembled in this American pictures like NAKED CITY, which used realistic settings and atmosphere in presenting stories that remained melodramatic.

Renato Castellani demonstrated in TWO CENTS WORTH OF HOPE (1953) the wry comedy to which the neorealist approach lent itself. It is the story of a young unemployed veteran; he falls in love with an impetuous girl who repeatedly causes him to lose the jobs he gets in order to marry her. The virtues of this film lay basically in a curiously bittersweet compassion; it was from the evident, straightforward reality of the characters, in the last analysis, that the best work of the neorealists derived its vitality and appeal.

* *

Roberto Rossellini had worked in the film world since 1934. He had some trouble with the Fascists, and his name was several times removed from film credits; during 1943-45 he worked for the Axis studios but secretly went about filming Resistance material later to be used in OPEN CITY and PAISAN.

After PAISAN came GERMANY YEAR ZERO (1947); LOVE (1948), of which the second section, THE MIRACLE, was banned in America; and in 1949 STROMBOLI. THE MIRACLE and STROMBOLI both center on virtuoso performances by female stars: Anna Magnani in the first and Ingrid Bergman in the second; in both the camera is a modest and unobstrusive recorder. But in his other films Rossellini attempted to deal with the human consequences of war; and it was because of his insistence on facing this dominant aspect of postwar Italian life that he was recognized as the leader of the neorealist group. OPEN CITY, made in the passion of the liberation and recording the courage of the Resistance movement even in defeat, set the tone for years to come.

PAISAN explores another aspect of the war: the relationships between the conquerors and the conquered. From the first episode, in which an American patrol is guided by a Sicilian girl who is shot by the Germans but believed by the Americans to be a traitor, to the last episode in which Italian partisans and American O.S.S. men co-operate in a guerilla war against the Germans, PAISAN traces the long campaign up the boot of Italy. Each episode is self-contained, and the different episodes vary in complexity and self-consciousness.

In spite of the difficulties its multi-lingual dialogue and understated, offhand action posed for audiences, PAISAN was quite successful, received excellent reviews, and was awarded prizes at several international film festivals.

As was his usual method, in producing PAISAN Rosellini used nonprofessional actors (only Maria Michi, the girl in the Roman episode, had previous film experience, and that solely in OPEN CITY). Also characteristically, he used few studio settings and developed the episodes "off the cuff" —literally working them out as he went along, with the aid of a group of writers. According to legend, Rossellini carries his impromptu practices of direction so far that he sometimes interrupts the shooting entirely in order to go fishing; to the New Yorker he said, "I am a true Roman and I like about me a general air of laziness."

* *

SUPPLEMENTARY READINGS

Vernon Jarratt, The Italian Cinema. Macmillan, New York, 1952. A comprehensive review of Italian production, with interesting information on many minor figures.

Cesare Zavattini, "Some Ideas on the Cinema," Sight and Sound, Oct.-Dec. 1953. A cogent presentation of the theoretical position of the neorealists.

QUESTIONS FOR DISCUSSION

The writer H. B. King asserted that the theme of PAISAN was "the gradual rapprochement that came about as the whole affair [of war] was broken down into personalities, and "the Allies" facing "Italy" became "Joe Smith" facing "Luisa Nizzi." Does this seem an accurate description to you? In particular, how much rapprochement took place in the different episodes?

* *

Do you agree with Zavattini (p. 42) that it is not the concern of an artist to propound "solutions"? Does PAISAN, as he expressed it, "make you feel the need, the urgency" for solutions?

* *

Can a film in episodes be as powerful as a film with a single train of action?

* *

What elements do all the episodes of PAISAN have in common?

* *

What kind of relationship does the film establish between the separate episodes?

* *

The film historian Richard Griffith wrote that there is a steady progression of meaning in PAISAN, and that in particular as the episodes unfold "the image put forward to replace both paisan and democrat [i.e., U.S. soldier] is that of a third kind of man, the partisan." Does this seem a justifiable interpretation to you? If so, does this constitute the thesis or message of the film?

* *

One critic asserted that "the three good episodes" in PAISAN were those in Sicily, Florence and the Po Valley. Which did you feel to be the most effective?

* *

The Roman episode, in which the prostitute turns out to be the same girl who had welcomed the soldier to Rome, has been criticized for relaying on an improbable coincidence. Is use of a coincidence necessarily bad in itself? Can you think of any novels or plays in which coincidences have been used successfully?

* *

In the Florence episode, was the character of the American nurse credible to you? Do you think the various Americans in the film would have been handled differently by an American director?

* *

Are there any consistent differences between the way the camera shows American soldiers and the way it shows German soldiers?

* *

In the Florence episode, some people are sending water jugs across a dangerous street on a little trolley. Did this seem funny to you? What kind of humor is proper to a film like PAISAN?

* *

How much humor was there in the film as a whole? What other episodes had funny things in them? Were any of the episodes predominantly humorous?

* *

The chaplains in the monastery episode have a great deal of talking to do, compared to the people in the other episodes. Did you feel that they handled their scenes convincingly?

* *

Did you notice any scenes in PAISAN which seemed to be artificially lighted? How does its pictorial style compare with that of THE OXBOW INCIDENT or LES PARENTS TERRIBLES?

* *

In many postwar films the rubble of bombed cities is used very dramatically as a setting. (THE THIRD MAN is a good example.) Does Rossellini make any particular use of ruins and rubble?

* *

> The scene [of the killing of the captured snipers in the Florence episode] moves so rapidly that the action is always one moment ahead of the spectator's understanding. And the camera itself remains neutral, waiting passively for the action to come toward it and simply recording as much of the action as possible, with no opportunity for the variation of tempo and the active selection of detail that might be used to "interpret" the scene; visually, the scene remains on the same level of intensity from beginning to end, except for the increasing size and clarity of the objects as they approach the camera—and this has the effect of a "natural" rather than an interpretative variation. The speed of the action combined with the neutrality of the camera tends to exclude the possibility of reflection and thus to divorce the events from all questions of opinion. The political and moral distinctions between the snipers and their captors do not appear (even the visual distinction is never very sharp) and the spectator is given no opportunity to assent to the killing. Thus the scene derives its power precisely from the fact that it is not cushioned in ideas: events seem

> to develop according to their own laws and to take no account of how one might—or "should"—feel about them.
>
> —Robert Warshow, Partisan Review, July 1948

Do you agree with Warshow's interpretation of this scene? If so do you think that this is the most effective method for film making?

* *

Warshow also wrote that the "message" of PAISAN "is that the whole meaning of war (indeed the whole meaning of history) is suffering and death". Do you agree? If that were unquestionably the message, would it make PAISAN an evil picture in your opinion?

* *

What uses of music did you notice in PAISAN? It is often asserted tha the best film music is the least obtrusive—do you think this is generally true?

* *

Does PAISAN take sides in the war, favoring Allied or Axis victory?

* *

Could PAISAN be called an anti-war picture?

* *

> They lit their cigarettes and turned to the right. After a pause Stephen began:
>
> —Aristotle has not defined pity and terror [the emotional products or effects of tragedy]. I have. I say . . . —
>
> Lynch halted and said bluntly:
>
> —Stop! I won't listen! I am sick. I was out last night on a yellow drunk with Horan and Goggins.—
>
> Stephen went on:
>
> —Pity is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the human sufferer. Terror is the feeling with arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the secret cause.—
>
> —Repeat—said Lynch.
>
> Stephen repeated the definitions slowly.
>
> —A girl got into a hansom a few days ago—he went on—in London. She was on her way to meet her mother whom she had not seen for many years. At the corner of a street the shaft of lorry shivered the window of the hansom in the shape of a star. A long fine needle of the shivered glass pierced her heart. She died on the instant. The reporter called it a tragic death. It is not. It is remote from terror and pity according to the terms of my definitions.
>
> —James Joyce, Portrait of the Artist as a Young Man, Ch. V.

Would you say than any of the episodes in PAISAN are tragic according to the terms of Stephen's definitions?

Does the film as a whole produce effects you could describe as "pity and terror"?

If it seems to you that some of the episodes are tragic in a commonsense meaning of the term, try to define what you mean by tragic.

* *

The films of the neorealists were more popular in other countries than in Italy itself. Do you have any possible explanation for this?

* *

One critic surmised that great films are produced, as in revolutionary Russia and postwar Italy and Japan, just after times of great national turbulence, perhaps as an unconscious attempt to bring artistic order to social disorder. If this is true, where should we watch for promising films in the next year or so?

The Navigator

The train of development which culminated in 1914 with Griffith's BIRTH OF A NATION was by and large a matter of drama—as opposed in a general way to fact films (newsreels or early documentaries) and to comedy.

Most spectators went to ordinary film dramas to immerse themsleves in fictional lives: to identify with the characters, to experience their pleasures and sorrows, just as they had done earlier with stage drama. But screen comedy involved altogether different effects; in the hands of the masters of screen comedy, spectators experienced a veritable ecstasy, becoming literally helpless with laughter.

Comedy had taken its place on the screen in the earliest days, as vaudeville acts were transferred to celluloid. But comedy was to become a special form of screen art, heightening the power of the old vaudeville comedians into a new, overwhelming and at the same time oddly moving form, with its own technical and esthetic characteristics. In addition, a special type of comedy was to be developed for the screen alone—the animated cartoon.

One of the first screen comedies was the Lumieres' WATERING THE GARDENER (1896) which showed a gardener getting sprayed by a boy who stands on the hose and then jumps off when the gardener peers into the nozzle. Small boys' pranks provided a lot of material for the primitive comedies: glue-pots and such items became tediously familiar. But one fortunate circumstance lay in the naturalness with which chases ensured in such films; for the chase, as it turned out, had a higher destiny to fulfill, in loosening up cinematic technique and getting the camera moving.

As time went on the simple-minded, rather brutal early slapstick films gave way to a more subtle style. Humor of situation and character appeared in place of the humor of violence and embarrassment—in fact, comedy was the first film genre to attempt characterization in any but the most schematic fashion. Partly this was because of the repeat appearances of the silent comedians, who developed the same characters more fully in each successive film; but chiefly it was because the comedians, out of their stage or vaudeville backgrounds, had learned to establish and convey character by simple but effective devices of costume, make-up and—above all—sheer physical acting skill.

From 1909 on the individual comedians began to stand out in the main film-producing countries. Andre Deed in France developed as his personal style a mechanical drollery perhaps anticipating Buster Keaton. Another French comedian carried to comic extremes the "logique" of the supposed French national character. In England a whitefaced clown called Pimple made ingenious burlesques of current film dramas. Subtlest of all probably, was Max Linder in France, a "gentlemen" type who showed an unusually keen sense of psychological observation, especially of small mannerisms.

Most of the films made by these comedians were strong on performance and weak in cinematic ingenuity; the camera was still being used primarily to record performances devised with the stage platform in mind.

This was much less true in the case of Mack Sennett, whose producing career began in 1912 with COHEN AT CONEY ISLAND. Wildly improbable events took place in Sennett's films, which employed every photographic trick in the book. A warm and hilarious spontaneity pervaded the Sennett comedies, especially after he hit his stride with the Keystone Cops and Bathing Beauties. His troupes improvised stories as they shot them; and thus the old easy chase pattern of the adult running after a mischievous boy became generalized. Now the chases were of cops after felons, owners after runaway animals or vehicles, robbers after each other, and an infinite variety of others. The chases redoubled in energy and duration, also, until sometimes an entire short film was built around nothing but a prolonged and embellished chase. Frantic and economical cutting from shot to shot added to the excitement. The comic plot, which is to say the organizing structure analagous to the dramatic plot, or story, began to be more clear-cut in the form of a basic situation, job setting, or even object around which comic events or "gags" could be ranged.

Sennett was an expert discoverer of new talents, and he helped start many later stars—Mabel Norman, Fatty Arbuckle, Ben Turpin, Buster Keaton, Harold Lloyd, W. C. Fields, and other lesser lights in the great period of American screen comedy. It was at Sennett's studio, also, that Charlie Chaplin first undertook film work, after some years as an English music-hall comedian.

Chaplin had difficulty adapting himself to the fast-and-rough tradition of the Keystone studio; but gradually he worked out an arrangement allowing him to retain much of his own slower, more subtle style. After an uncertain start he began to do remarkable things, and promptly became the biggest star the film world had yet produced. In his familiar tramp role (using a costume which was kind of parody of Linder's—Charlie being a run-down tramp aspiring with enormous grace and dignity to the status of an accepted gentleman) Chaplin soon became the most widely known figure in screen history.

Chaplin's work evolved steadily throughout his career. After perfecting the sympathetic tramp role in films like THE VAGABOND (1916) he began to develop a more pathetic type—his comedies took on doleful, even tragic undertones. The girl would end up with another; riches and security would prove illusory; and at the end the tramp shuffled off into the distance, alone. Chaplin's ingenuity at inventing gags and molding them into a smooth, ballet-like continuity that was nevertheless fresh and spontaneous set a standard of compact, hilarious, and at the same time deeply touching comedy. In time his films grew to feature-length, and he moved into his period of maturity with THE GOLD RUSH (1925).

During Chaplin's development other important comedians appeared on the American screen; their worth has often been underestimated because of Chaplin's predominance and the astonishing span of his creative career. Buster Keaton, as THE NAVIGATOR demonstrates, sometimes equalled Chaplin in comic invention. He regularly played a poker-faced, detached individual immersed in a mysteriously hostile environment; he coped with it by startling dead-pan ingenuity.

Keaton brought to the screen an acrobatic skill unsurpassed except perhaps by Douglas Fairbanks. He was the son of vaudeville acrobats, and learned as a member of the family troupe many of the stunts which appear in his films—as well as the habit of never smiling, which later earned him the nickname of The Great Stone Face. Where Chaplin escaped from the inhumanity of the modern world, sometimes into dream or fantasy, sometimes into comic revolt and flight, Keaton fatalistically throws himself into the chaos of machines and inhuman creatures surrounding him. More than any other comedian, he built his films around machines: a ship in THE NAVIGATOR, a locomotive in THE GENERAL, a movie projector in SHERLOCK JR. (His films were all cheap to make and exceedingly profitable.) And because he capitalized on certain underlying uneasinesses that life in a mechanized world produces, it is likely that his films, with Chaplin's will remain viewable as long as anything the screen has yet produced.

Not that the work of the other silent comedians had yet lost its charm. Harold Lloyd's satirical but sympathetic portrayal of American youth still moves to laughter and occasionally something softer in pictures like GRANDMA'S BOY and THE FRESHMAN. His acrobatic antics as an unwilling human fly in SAFETY LAST produce an odd mixture of wonder, fright and glee. Other comedians, too, attempted to rival Chaplin's success. Harry Langdon, a baby-faced type, utilized an intriguing, sly brand of almost nasty humor. Ben Turpin made the most of a cross-eyed zaniness. All were expert in the split-second timing, the graceful pratfall, and the nuance of gesture that silent comedy demanded.

For it was a hard school. The silent comedy aimed at a culmination of effects in crescendo rhythms that engulfed the audience and carried every spectator along to sidesplitting climaxes of nonsense. This meant the ability to build a series of gags up smoothly, topping each gag with one yet funnier, turning to account the expression, foibles, costume and build of the characters. It meant the stamina of an athlete, the precision of a dancer, the expressiveness of a pantomimist.

But none of the others equalled the continuously fine craftsmanship of Chaplin, and none ever achieved the delicate combination of humor and pathos which set him apart. Only Keaton and Lloyd succeeded, with Chaplin, in regularly creating films which in their comic mastery transcended the conventions and topics of their day and have thus come down to us with their effectiveness almost unimpaired.

The change forced on comedy by the adoption of sound was more fundamental than is often realized. So far as it relied on verbal humor, sound comedy was forced to wait for the puctuating laughter between jokes to subside, lest the next joke go unheard. Thus, instead of a series of engulfing waves, which is the structual pattern of silent comedy, sound comedy has a pattern resembling a string of beads. Its rhythms are staccato, not crescendo. Consequently, except where it relies on silent technique and either disregards sound or subordinates it to the status of occasional noises (as in the cartoons), sound comedy is unable to achieve the hectic power of the great silents, or produce the true comic ecstasy.

Moreover, sound broke the magic silence in which the comic characters had moved; speech abolished their unearthly abstractness and made for the domination of commonplace realities. Comedians began to come in pairs, who talked mostly to each other, as in vaudeville. And since verbal wit doesn't translate, sound instantly reduced the international appeal of comedy very sharply.

In fact, most film historians find it hard to avoid the conclusion that the great era of screen comedy ended with the coming of sound. Chaplin went on to make CITY LIGHTS in 1931 and MODERN TIMES in 1936, both basically silent films though they used sound impressionistically and symbolically, and both transitional to the films of tragicomic tendency which he has made since. W. C. Fields created a character of considerable depth and of a type impossible to present without his drawl on the sound track. Frank Capra with IT HAPPENED ONE NIGHT (1934) and Preston Sturges with SULLIVAN'S TRAVELS (1941) inaugurated a new school of sophisticated, verbally witty comedies with social overtones. But only the Marx Brothers seemed able to produce a relatively satisfactory blend of silent and sound techniques. Though the wisecracking in their films is now becoming stale, their excellent visual comedy still moves us to laughter, and their wild, almost surrealistic style perhaps indicates the direction in which screen comedy must move if it is to recapture its old grandeur.

For the screen can still create a realm of free-wheeling contrasts and distortions, leaving everyday reason and accepted truths behind only to reveal refreshing, childlike insights, or new versions of sense and sensibility. Out of visual and aural chaos could arise satire and joy, precious as signs of men's ability to rise from humorless mechanized routine and see themselves anew.

* *

SUPPLEMENTARY READINGS

James Agee, "Comedy's Greatest Era," Life, Sept. 5, 1949. An entertaining survey (well illustrated) of the work of the greatest silent comedians.

John Grierson, "The Logic of Comedy," in Grierson on Documentary. Collins, London, 1946. An essay evaluating Chaplin, Laurel and Hardy, and the Marx Brothers.

Al Capp, "The Comedy of Charlie Chaplin," Atlantic, February 1950. An explanation of the sources of Chaplin's humor by the creator of the comic strip L'il Abner.

QUESTIONS FOR DISCUSSION

Does comedy seem inherently a lower form to you than serious drama? If so, can you justify your feeling?

* *

Is comedy more enjoyable than serious drama?

* *

Does serious screen drama "date" faster than screen comedy, as far as you can judge?

* *

Can comedy be serious in purpose?

* *

What types of comedy are the best and the worst in your opinion? Which type do you enjoy the most?

* *

How good a picture do you consider THE NAVIGATOR?

  To what degree does it possess artistic unity in Lindgren's sense (p. ii)?

  Did it teach you anything about human nature?

  How much did it make you laugh?

* *

Do you have any theory as to why Keaton's character is funny?

* *

Is the world Keaton finds himself in any different from our everyday world—that is, do things behave the same way? Does Keaton expect them to behave in ordinary ways?

* *

Why do you suppose Keaton's blank expression is so effective?

* *

In the last comedy you saw in a regular theater, were the funniest parts dependent on dialogue or were they basically silent?

* *

How great do you consider Keaton's talent—how does he compare with Chaplin, or with Bob Hope?

* *

How would you describe Keaton's relation with the girl—does he love her?

* *

What are Keaton's feelings toward the cannibals? How do they compare with your probably feelings in the same predicament?

* *

Was there any particular reason for Keaton to be shown as a rich man at the outset of the picture? Would it have changed the effect of any of the shipboard scenes if his class status had not been established?

* *

James Agee wrote that Keaton "was the only major comedian who kept sentiment almost entirely out of his work." If you agree that there is no sentiment in THE NAVIGATOR, does this raise or lower it as a work of art, in your opinion? Does the presence of "sentiment" improve or impair a film's chance of long-range survival? Can you name any novels of sentiment which have become classics?

* *

Agee also referred to Keaton as "an inspired automaton." If this strikes you as an apt description, does it point to any basic reason why Keaton is funny?

* *

The series of gags involving Keaton and the toy cannon is a good example of the way silent comedians could extract humor from very simple things. How many laughs did Keaton get from the situation? Did they occur with steadily increasing intensity? Did the last laugh satisfactorily top the series?

* *

What did you find was the funniest series of gags in the picture? Try to recall how it was built up—what was the basic situation and what kinds of variations were played on it?

* *

> "All comedy is based on man's delight in man's inhumanity to man."
> —Al Capp

Here is our definition of laughter.

1. Laughter is a chant of triumph; it is the expression of momentary superiority, just briefly revealed, of the laughter over the person laughed at.
2. There are two kinds of laughter, as far apart yet as perfectly united as the two poles of our planet.
3. The first is true laughter—healthy, tonic laughter:
   I laugh because I feel superior to you (or to him, or to the whole world, or to myself).
   We shall call this Positive Laughter.
4. The second is bitter and almost sad:
   I laugh because you are inferior to me. I laugh not be-

cause of my superiority but because of your inferiority. This is Negative Laughter—belittling laughter, vengeful laughter.

5. Between these two types of laughter we shall find all sorts of intermediate types.

And on the equator, equidistant from the two poles, we shall find Complete Laughter, made up of a combination of the two kinds.

—Marcel Pagnol, Notes sur le Rire.

"The comic is an expectation dwindled into nothing."'

—Emmanuel Kant

. . . that person appears comical to us who puts forth too much expenditure in his physical activities and too little in his mental activities; and it cannot be denied that in both cases our laughing is the expression of a pleasureably perceived superiority which we adjudge to ourselves in comparison with him. . . . Expressed more precisely, the whole comparison leading to the comic would read as follows:

"He does it this way—I do it differently—
He does it just as I did when I was a child."

This laughter would thus result every time from the comparison between the ego of the grown-up and the ego of the child.

—Sigmund Freud, Wit and its Relation to the Unconscious

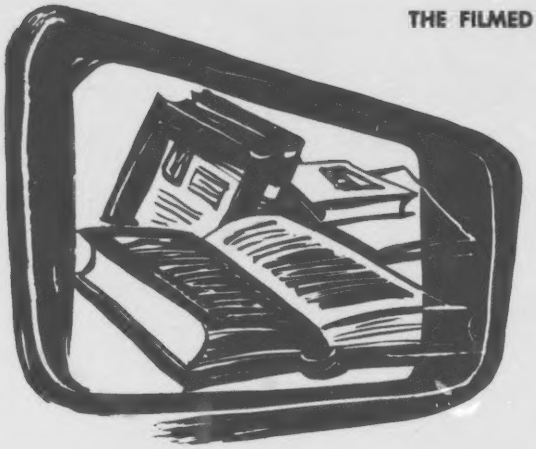
Admitting that the theoretical analysis of comedy is a precarious business, do any of these quotations throw light, for you, on the question of why THE NAVIGATOR is funny?

* *

What are some of the main differences between silent screen comedy and stage comedy—say that of Shakespeare, Molière or Shaw?

* *

THE FILMED NOVEL



All the King's Men

Like the stage play, the novel began to make itself felt as an influence upon the movies when the early films of slapstick and novelty performances had definitely begun to pall. As the cinema cast about for new audiences, and new types of stories with which to attract them, novels seemed a mine of material. The popularity of Charles Dickens was still enormous, and many of his novels were adapted; *David Copperfield*, *Oliver Twist* and others had already been adapted for stage presentation, and the first film versions simply compressed these still further. D. W. Griffith had a great sympathy for Dickens and based several films on his novels. Many other Griffith films were based on novels of adventure, like Jack London's *Call of the Wild*. A multitude of lesser novels also furnished screen scenarios.

Because of the wealth of material offered by novels, and because the 30 or 45-minutes adaptations then current called attention by contrast to their own abbreviated character, experiments slowly suggested that the longer feature film might be a more desirable form. Very expansive novels were brought to the screen in great detail. Victor Hugo's *Les Miserables* was filmed in 1912 in the then incredible length of about three hours. The Italians produced historical extravaganzas of similar length and complexity.

Gradually, adaptations from novels grew to be routine. In time, as the Hollywood industry came to dominate the world market and had to produce hundreds of films every year, film makers became highly dependent on novels for their material; and a large proportion of screenwriters found themselves not original creators but the translators of stories from book to film form. In addition, novelists conscious of the immense sums to be gained by selling their works to Hollywood tended to write stories with the film in mind, so that their novels became in effect only embroidered scenarios.

In some ways the novel offers an easier problem of adaptation to the screen than does the stage play—for in its freedom to range widely in time and space, its fluidity of structure, and its analytic character, the novel provides ready-ground grist for the cinematic mill. Moreover, the popular novels of a day often provide some rough indication of the topics and approaches likely to appeal to sizeable numbers of spectators, and movie makers buy up the rights to successful novels almost as a matter of course.

A large number of films adapted from novels are not recognized as such because the novels themselves, though well known in their hour of popularity, are forgotten by the time they reach the screen. Many famous novels, however, are also adapted from time to time: novels which are classics of the past such as Jane Eyre, Great Expectations, and Les Miserables, or contemporary novels which stand out sharply from the common run such as The Grapes of Wrath, For Whom the Bell Tolls, and All the King's Men. In the case of these novels comparison between novel and film is inevitable, though unfortunate since reading a novel and viewing a film are profoundly different experiences in social context, tradition, and perceptual method.

Also, the scope and penetration of the original novel leads to expectations of the adaptation that are, in the nature of the cinema as an art, bound to be unrealistic: the careful detail and subtle, complex structure of the original are inevitably reduced, and in many cases serious liberties are consquently taken in hopes of rendering the story more satisfactorily. The introspective flavor of the novel usually vanishes and its point of view is depersonalized and objectivized. And, in the nature of the cinema as an industry, it is seldom that talents equal to those of the great novelist are employed to adapt his work, or that the intensity of motivation of the adapters equals that of the original author. The employment of a team of cooks, moreover, has the usual tendency to spoil the broth.

Comparisons are thus often invidious to the film—and justifiably so, let it be said at once. However, so different in fundamentals are the arts of verbal and screen fiction that direct comparisons are of limited value. Ideally, a film adaptation would merely base itself on the same core, the same informing spirit as the novel—and would create a new story in the new form. In spite of extensive differences from the novel, a film made in this way might well achieve the same artistic excellence as the novel, or exceed it; the novel is not inherently a higher art.

* *

Robert Penn Warren, author of All the King's Men*, has become best known as a novelist, but he first gained his literary reputation as a poet and critic. He is a Southerner, and has played an important role in the curiously vital group of writers drawing their inspiration from the South. His work is strongly concerned with social issues, and like other Southern writers he is always conscious of the Southern past as a context and contrast for the present. Some critics consider him one of the half-dozen most important writers in the United States today.

Warren is a professor of English literature. He has taught at several universities, and is the author with Cleanth Brooks of Understanding Fiction*, an admirable introduction to literary study that is instructive for the understanding of filmic fiction as well.

When the novel All the King's Men appeared, it was generally regarded as based on the career of Huey Long, "the Kingfish," governor and later U.S. senator from Louisiana. Though Long never became a full-scale national figure, his political rise caused a good deal of disquiet during the great depression—men of various viewpoints feared that the type of political machine he had developed in Louisiana might prove appealing to wider areas. Long's signficance for the American political scene as a whole remains subject to investigation and debate. In Louisiana, controversy for and against Long evidently still runs high. Members of his family are still active in state politics, and possibly as a legal precaution Warren denied that the novel was biographical.

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*Published by Harcourt Brace, New York, 1946.

*Published by Crofts, New York, 1946.

* *

Robert Rossen, who adapted, produced and directed ALL THE KING'S MEN (1949), came into the movie world from the stage on the strength of a play he had written. He was a screenwriter for a number of years. He shot ALL THE KING'S MEN on location in Northern California, and used non-professionals for minor parts and extra roles, choosing them for their facial types. The leading players were also relatively little known, though several of them have gained considerable reputations since. In 1950 Rossen made THE BRAVE BULLS, a serious study of the bull-fighting world.

ALL THE KING'S MEN won the Academy Award for best picture, Broderick Crawford getting the best actor award and Mercedes McCambridge the best supporting actress award.

* *

The novel All the King's Men is well worth reading (or re-reading) in its own right, and offers an excellent opportunity for studying the means through which a 450-page novel is reduced to the scope of a 110-minute movie. Here are some questions which participants who have read the novel might consider.

Changes made in the characters:

How many have been retained in their original form, how many have been combined into new characters? How have their motivations and personalities and appearances been approached? Have any new characters been added?

Changes made in the story line:

Does the action have basically the same form, are the main events and scenes retained and given a similar emphasis, is the dramatic conflict set up and resolved in the same way? Is the ending preserved in its original formand tone?

Changes made in the point-of-view:

Is the vantage point from which the story is told retained? Is Jack Burden's point-of-view also the point-of-view of the film? To what extent are the novel and film Jack's personal story, the story of his own development and fate?

* *

SUPPLEMENTARY READINGS

Lester Ashein, "From Book to Film," Hollywood Quarterly, Vol. 5, Nos. 3 and 4; Vol. 6, Nos. 1 and 3 (a series of four articles). Describes in detail the changes made in the adaptation of 24 famous novels to screen form, and examines the significance of the changes.

QUESTIONS FOR DISCUSSION

What is the source of the phrase, "All the king's men"? Does the allusion characterize the basic action of the film?

> What is the point of the original phrase?
>
> Can you isolate the basic action, the nub of the story, so that it can be described in a few words?

* *

Note the method by which the opening titles appear over shots of Willie Stark speaking to the multitude. What is the first actual scene of the picture? What kind of effect did this scene produce, coming after the title shots?

* *

How long is it before the basic situation is clear?

* *

"That is what all of us historical researchers believe. The truth shall make you free."

—Jack Burden, in the novel

> How important or relevant is this ironical aside to the thesis of ALL THE KING'S MEN—is anyone in the film freed through learning the truth? What about the spectator—what does he learn?

* *

Willie's study of law is shown by what is called in Hollywood a "montage" —a short series of very brief shots, mostly linked by dissolves, and including some superimposition of one shot over another. Did you notice how the sound track was used here?

* *

Another montage is used to show Willie's early career—the close-ups of the scrap-book into which Lucy pastes clippings. Did you find this an effective device?

* *

The scene of the fire-escape accident is crucial to the story, since it is the first big stepping-stone in Willie's career. Would it have been more or less effective if there had been an actual fire, not just a drill? How was the accident made dramatically tense—when did you first realize what was going to happen? What shots did the editor put in after that to keep you in suspense? How much of the actual collapse of the fire-escape was shown on the screen?

281

Oratory on the screen can be excruciatingly dull, as witness the newreels. The montage showing Willie's campaign speeches after he has learned what's what, however, is highly dramatic. What were some of the devices by which the film managed this?

How realistic were the shots of Willie himself?
Was it important what he was saying?
How were the spectators and politicos shown?
How important were the attitudes of Jack Burden and Sadie Burke?

* *

There is a strong contrast between the "montage" sections of ALL THE KING'S MEN and the rest of the film; only the scenes of the impeachment vote approach them in visual excitement. Does this contrast seem dramatically justified to you?

* *

In Willie's big election campaign the film shows placards bearing many of Willie's slogans: "My study is the heart of the people," "Your need is my justice," etc. Do you approve of the sentiments these slogans express? Would you be favorably impressed by candidate who put them forward, if you knew nothing else about him?

* *

Were the slogans essential in the film, in order to explain Willie's popular appeal? What other means were used to explain that appeal?

* *

Would you say the people were correct to vote for Willie Stark in his first big election campaign? For instance, to what extent is Jack Burden right in remarking that "Tradition needed some trampling on"? What was the crowd expressing approval of when Willie asked if they liked what he had done?

* *

In the novel, the Judge says of Willie, ". . . there's one principle he's grasped: you don't make omelettes without breaking eggs. And precedents." In a democracy, how is it decided when a ruler has broken too many eggs?

* *

The film shows Willie Stark's police and strong-arm men intimidating people. Would the film have been more or less effective it if had not shown such things, or implied instead that they were not necessary—that, as Willie says to Adam, "There's lots of ways to get votes"?

* *

In the novel a great deal is made of the new concrete highways which Willie had built, and the journeys taken by various characters over them are described in minute detail. How significant are the highways in the film? Try to recall all the events in which the highways are important. Are the highways "symbolic" in the same way as the hospital?

* *

A psychological term often applied to political leaders with great personal popularity is "charismatic leader." This usually means a figure on whom great masses of people can project unconscious feelings; for example, without realizing it they can feel toward a leader with a fatherly personality many of the deep emotions they feel toward their own fathers. What deep emotions did Willie Stark provide an outlet for? Do you think many modern political figures have had this type of appeal? Is it a healthy thing, on the whole, for people to depend on leaders of this sort?

* *

How much of a chance do Jack and Anne have of making the people see Willie "as Adam always saw him"?

* *

One reviewer maintained that ALL THE KING'S MEN compromised unsuccessfully between being a biographical study of Huey Long and an emotional probe of the sort the novel was; he pointed out that we don't know "the first thing about Willie Stark—why and how he changed from a self-made reformer into a ravening dictator."

Do you think these criticisms are accurate? On the second point, does the film take it for granted that reformers are naturally prone to dictating?

* *

One critic noted that the novel was apparently aimed at "explanation rather than accusation or defense." Is this a more proper objective for a work of art? To what extent did the novel (or film) "explain'?

* *

One reviewer complained of the novel that "The language of both men and woman is course, blasphemous and revolting—their actions would shame a pagan hottentot." Another reviewer praises Warren's "effortless use of the vernacular." What standards would you use in evaluating the dialogue?

* *

Several critics, interpreting All the King's Men as a novel about Huey Long, asserted that it refused to consider Long as a quasi-Fascist. In the light of the quotation from Lindgren (p. ii), do you think it possible to evaluate the novel or film without considering (a) whether Stark's career essentially parallels Long's, and (b) whether Long was in fact a quasi-Fascist?

* *

One critic wrote that "Mr. Warren's method is the method of great photography, his poetry an overtone of photographic documentation." How applicable is this to the film, considered in the same light as PAISAN or POTEMKIN?

* *

Did the newsreel ending with the question "Messiah—or Dictator?" take an over-simplified approach to Willie Stark? Do you feel that the newsreel producer's outlook is also the outlook of the producers of ALL THE KING'S MEN?

* *

Robert Rossen once said, "Real life is ugly. But we can't make good pictures until we're ready to tell about it." Do you consider this a good working creed for a film maker? Does the world of ALL THE KING'S MEN strike you as particularly ugly?

* *

How much of the picture is narrated by Jack Burden? What does Jack mean by telling Anne, at the end, that they must make the people see Willia "as Adam always saw him"?

* *

Lester Asheim found in the study cited above that:

> The elimination of universal implication is also accomplished [in the film versions] by the personification of evil in one character . . . Through such a device blame can be shifted from society to the individual and the problem can be reduced to a personal rather than a universal one. The solution then becomes merely a matter of besting the villain; that done, the problem no longer exists and the audience need not consider its broader implications.

To what extent is this observation relevant to ALL THE KING'S MEN?

* *

Films are often charged with glamorizing the characters of a novel and thereby distorting the meaning of the story. Would this accusation apply to Anne Stanton or Sadie Burke?

* *

While it is sometimes said that Hollywood always puts in a romance somewhere, Asheim found that in the cases he studied emphasis on sex was acutally reduced in the films as compared to the novels on which they were based. Would you say that this is true of ALL THE KING'S MEN in the case of Jack Burden's mother?—of Anne Stanton in her relationship with Willie or with Jack?—of Willie Stark himself?

* *

Asheim found that although more than half of his 24 films retained the "unhappy endings" of the novels, none of them retained the tone of "indecision, frustration, hopelessness or despair," but provided instead some note of uplift, some terminal affirmation. Is this true of ALL THE KING'S MEN?

Les Parents Terribles

In the years when the cinema had just appeared (the first public performance took place in a Paris cafe in 1896) it drew for material primarily on non-theatrical sources in the entertainment world. Boxers and dancers had been brought in to perform before the ponderous cameras used for the peep-show predecessors of the movies; gradually film makers also recorded the acts of jugglers, magicians, acrobats, clowns and other popular entertainers. Films were ordinarily shown as one item in a variety program, and the idea of using actual stage material must have seemed remote.

Film makers could have started presenting filmed plays from the beginning; many of the devices of the contemporary stage lent themselves to film presentation. One factor in the delay may have been the reluctance of stage people to have anything to do with the lower-class art of the screen. In any case, the first years of the cinema can almost be considered a regression, as far as over-all dramatic history is concerned: instead of taking up where the stage of the period left off, films first went back to abbreviated novelty forms having little if anything in common with prevalent stage forms. In fact, not until 1914, with Griffith's BIRTH OF NATION, was the film solidly established as a medium which could tell stories of a complexity parallel to that of the stage.

Stage producers had been striving toward cinematic forms in many ways even before the camera and projector were perfected. For example, in the picture-play Miss Jerry (1894) the action was shown in a series of 300 still photographs, while a narrator explained what was going on. Indeed, for many critics of the period the test of stage drama was whether you could "take the language out" and still understand the play. The language was even taken out of Shakespeare, as the theater became increasingly visual instead of verbal. Consequently producers turned to plays relying largely on sensational types of action (such as the chase) with striking, carefully posed climactic moments (tableaux) taking place in gorgeous settings. Also, they began using devices which were later to appear as standard elements in film syntax. Scenes were faded out and in again by dimming the lights temporarily. Complex rotating or divided stages permitted smooth transitions from scene to scene—known, like their film equivalents, as dissolves. Backdrops painted on huge scrolls and unrolled slowly in the course of a scene gave somewhat the same effect as the film's panorama shot. Thus one important tendency of the stage in the pre-cinematic period lay in attempts to do mechanically things which the film was soon to do better photographically.

All these attempts at stage realism proved vain, however; for the more elaborate the staging became, the smaller was the potential audience: only large metropolitan theaters could afford the expense. Moreover, the extreme ingenuity lavished upon realistic devices in staging only emphasized the incongruities and contradictions which remained. In every play pieces of stage convention would pop up somewhere and destroy the illusion: whether it was an obviously lifeless doll in place of a baby, or a tank of real water standing grotesquely in front of a painted river-bank. At such moments the whole pretension of realism collapsed hopelessly—the more so, on occasion, because of the wild improbabilities of the plays themselves.

But such practices catered to the audience's growing taste for extreme pictorial realism and naturalistic acting, and thus perhaps helped prepare that mass audience to abandon the stage in favor of the cinema.

As the movies began to rise from their humble origins in peep-shows and traveling fairs, film makers casting about for more respectable material naturally came upon Shakespeare. *Romeo and Juliet* was first filmed in 190[illegible], a stage version of *Hamlet* was recorded on film in 1913. Even the most reckless cutting could not reduce the Shakespearean plots to less than a half-hour of action; so the films had to grow both in length and in narrative skill to handle them. The producing business grew beyond the family-enterprise scale; movie houses became larger and more ornate, and began to take over the audiences of the old travelling stage companies Music originally provided by barrel-organs or phonographs set up to drown out the racket of projectors was now played by pianists and even by small orchestras. And the producers brought out a great burst of barnstorming melodramas, often simply popular plays photographed, with bits of essential dialogue presented by titles. Such films helped to establish the film as a full-scale dramatic art, but at the cost of dependence on the outworn theatricalism of the stage.

The year 1908 brought in France the brief but significant rise of the "Films d'Art." Enterprising individuals connected with theater interests, sensing that the cinema was in dire need of new sources of material, obtained scenarios from the most prominent contemporary French writers; and they secured the services of outstanding actors from the Comedie Francaise to play in them, thus foreshadowing the strong influence the stage was to have on film making in France up to the present time. Moreover, through Sarah Berhardt's QUEEN ELIZABETH (1912) the Films d'Art led to the establishment in America of Famous Players, and thence to the development of the star system and the system of *A* and *B* pictures.

In the silent era the transformation of plays into films was as in the case of novels a haphazard and slipshod affair even with producers of some pretensions. Successful current plays were filmed with no thought of their appropriateness to the silent medium.

When sound came in the great film makers of the silent screen, who had mostly relied on original material or had used stage plays only if thoroughly transformed, retreated into the background. A mass migration of playwrights, stage-managers, actors and actresses flooded Hollywood and other film centers. To many it seemed as if the cinema had now become only a means of providing "canned theater" to the provinces. Publicity released screamed the virtues of the talkies. For a time audiences were facinated by the mere combination of sound with sight; they listened enthusiastically to "the singing fool" (Al Jolson) and were startled by the strange accents of familiar stars.

The talkies turned out by the new crew soon proved dull, however, for in them nothing moved. The cumbersome early microphones chained the action to stationary prearranged postures; and many new directors fell into the error of putting the camera in one place and leaving it there, as if it were a spectator in a theater.

Gradually the sound equipment was made more sensitive and flexible, and directors learned that even if films were canned theater, the canning process was by no means simple; the action still had to be analyzed, broken down, intensified and channelled, by means of the camera. So the techniques of the silent screen were re-explored and amalgamated, gradually, with the acting and dialogue practices brought from the stage. Today the ordinary commercial movie is full of scenes of people standing or sitting around talking to each other as if they were on a stage; on the other hand, the sound film also profits from the added suppleness and richness which language adds; and it eliminates the irritating interruptions of sub-titles.

* *

In the compact world of French culture the cross-fertilization of film, theater and the other arts has always been considerable. Actors and directors work for a time on the stage, then do a film or two, then return to the stage. Film makers are also poets or painters. Critics turn producer, and so on. This tradition has the advantage of putting at the cinema's disposal a multitude of highly trained and talented people; but it also means that the cinema submits to a good deal of influence from the other arts, which is not always consonant with its own potentialities.

Jean Cocteau, who made LES PARENTS TERRIBLES in 1949, is an apt representative of the French cinema in this sense, for he is not primarily a film maker, but a poet, artist and playwright. His career has been basically a literary one, though he stands with one foot in the film world. Since he has now reached a fairly ripe age, it is something as if T. S. Eliot were also a film maker with a half-dozen original pictures behind him.

Cocteau's film career began in 1931, with a poetic and experimental allegory, THE BLOOD OF A POET. It was produced through the patronage of a rich nobleman, and caused a great furore together with THE ANDALUSIAN DOG of Salvador Dali and Luis Bunuel, which was made about the same time (see p. 81). In later years Cocteau directed an outdoor adventure tale called RUY BLAS (1937), a version of BEAUTY AND THE BEAST (1946), and an historical romance based on one of his plays, THE EAGLE WITH TWO HEADS (1948). LES PARENTS TERRIBLES was made from a play he had written in 1938.* (The title, which is usually given in English as THE STORM WITHIN, means not "the terrible parents," but more nearly "the terrible relatives," with an allusion to the phrase enfant terrible.) The play was very successful in France; and in Cocteau's own estimation the film was "cinematically speaking, my great success."

Cocteau's role in the production of LES PARENTS TERRIBLES is comparable to that of Chaplin in the production of his films. Cocteau wrote the original play, prepared the script, cast and directed the picture. In the French studios the division of labor is not so strict as in Hollywood, so that a film maker like Cocteau is able to make his imprint on almost every aspect of the film. This has been equally true in his more recent ORPHEUS (1951). ORPHEUS is in many ways Cocteau's most characteristic film, for in it reappear many of the basic themes of BLOOD OF A POET, integrated into a more coherent if still rather mysterious form: an adaptation of the Greek legend of Orpheus and Eurydice, in a blend of the commonplace and the magical.

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*The play is available in two editions: Les Parents Terribles, Gallimard, Paris, 1938; and in Vol. 7 of Cocteau's Oeuvres Complètes, Marguerat, Paris, 1948. It is interesting to note the very slight differences in the film and stage versions, and in the Oeuvres Complètes two variant endings are given.

SUPPLEMENTARY READINGS

Allardyce Nicoll, Film and Theater. Crowell, New York, 1936. A scholarly approach to the similarities and differences between the two arts.

Nicholas Vardac, Stage to Screen. Harvard University Press, Cambridge, Mass., 1949. An account of the neglected historical continuities in the growth of the screen in replacing the popular drama.

QUESTIONS FOR DISCUSSION

LES PARENTS TERRIBLES was a three-act play. Can you see in the film where the act-divisions fall? What is the central action or event in each act?

* *

Do the curtains which appear at the beginning and end of the film add anything to the effect?

* *

Cocteau said that in LES PARENTS TERRIBLES he undertook three things: "first, to record the acting of superb performers; second, to move about among them and observe them at close range, rather than seeing them as from a distance on the stage; third to put my eye at the keyhole and catch these wild creatures unawares with a telephoto lens." What is your personal rating of the acting in the film? What kinds of standards can be used to judge acting?

* *

How could you describe the acting style of LES PARENTS TERRIBLES? Do you think the use of gestures was appropriate?

* *

How many characters appear in LES PARENTS TERRIBLES? How does this compare with the average movie's cast? How many sets were used?

* *

What kind of impression do you get of the family apartment? How is this effect produced?

* *

Is there any special significance to the dirty linen which appears several times?

* *

When Madeleine learns that her lovers are father and son, she faints; when Michel learns that Madeleine has returned to him, he faints. Is fainting a legitimate dramatic device? Was it legitimate in the nineteenth century when fainting (whether genuine or for private dramatic effect) was more common?

* *

The camera never shows us the out-of-doors—why do you suppose this is? Can you think of any other film which takes place entirely indoors?

* *

Cocteau wrote; in a preface to the play:

> I was particularly keen to paint a family capable of contradicting itself and acting with mystery, and yet to keep within the compass of a play which, to be effective on the stage, must appear to be all of a piece.
>
> It's simpler to make a play appear all of a piece if some central figure never deviates from some vice or virtue and if his fellows never change their roles. But the problem of these three acts was to present individuals who were capable of reversals, detours, of losing their balance and regaining it again, who would still form a total that was all of a piece.
>
> It resulted from this that the roles had to be sacrificed to the play and serve it, in place of being served by it.
>
> Thus it is that in the second act the mother effaces herself in favor of the girl, that in the first act the girl never appears and exists only in the reactions she calls up, and that the father reveals his true character only in the last act, after having displayed an appearance of weakness, egoism and cruelty.

Does this explanation make more credible Georges' decision to give up Madeleine in favor of his son after all?

* *

Why does Leo argue that Georges should give Madeleine up to Michel?

* *

What is the "point" of LES PARENTS TERRIBLES? What have the different characters learned out of the events shown?

* *

Cocteau wrote that he had remained "outside the work, not defending any viewpoint and not taking sides." In spite of this, is it possible to say that LES PARENTS TERRIBLES has a thesis or message?

* *

Would you consider the situation in which Georges and Michel are both lovers of the same woman incestuous? Incest was a frequent theme in ancient Greek drama; can you think of any American movies in which incest was a theme?

* *

What camera angles and movements did you notice being used to analyze and vary the action? For example, in the scene when Michel explains to Yvonne ("Sophie") that he is in love, was there any particular method in the use of the camera?

* *

How much of LES PARENTS TERRIBLES is made up of explanations from one character to another about something which has happened elsewhere or at another time? In other words, how much of the story is *told*, not *shown*? Compare it in this respect with THE OXBOW INCIDENT or ALL THE KING'S MEN.

* *

What is your reaction to having characters in a play or movie liken what is happening to a play or movie or (as in this case) a vaudeville skit?

* *

How would you describe your feelings at the end of LES PARENTS TERRIBLES—what dominant emotion does it leave with you?

* *

Cocteau once said, "I insisted on filming *Les Parents Terribles* so that the scenes would not lose their theatrical allure in order to gain a filmic allure. It was necessary to compress, to tighten, to make compact—without falling into that realism in which it's customary to clothe all films not done in costume."

Do you think this expresses a proper objective for the filmed play? Even if not, to what extent has Cocteau fulfilled his objective?

* *

One argument for the theory that films should be "canned theater" is that movies can thus bring theater to people in small towns and cities that could not support legitimate stage productions. How much weight would you allow to this view?

* *

Are some plays likely to be better cinematic material than others? What features would be important to look for in choosing a play for adaptation? What are the most artistically successful recent filmed plays that you can think of?

* *

"From my experience on *Henry V*, I had learnt . . . that the only real way to solve the problem of adaptation for the screen was to be ruthlessly bold in adapting the original play."

—Sir Laurence Olivier

Do you think Olivier is right, on the whole?

* *

> The talkies, even imagining them in a future state of perfection, will obviously at their very best be mere theatre plays at second hand. . . . Where the silent movie gave the boobs something that they could not find in the theatre, the talkies—except for some arbitrarily inserted train-wreck or avalanche—can give them only a ghostly copy of what they can find in the theatre.
>
> —George Jean Nathan

Do you agree with drama critic Nathan? If not, how could you refute him?

* *

Cocteau referred to his play as a comédie, which in French has a technical meaning counterposed to the definition of tragedy. Do you consider it a comedy in the more simple English sense? How central is the fate of Yvonne to the nature of the story?

* *

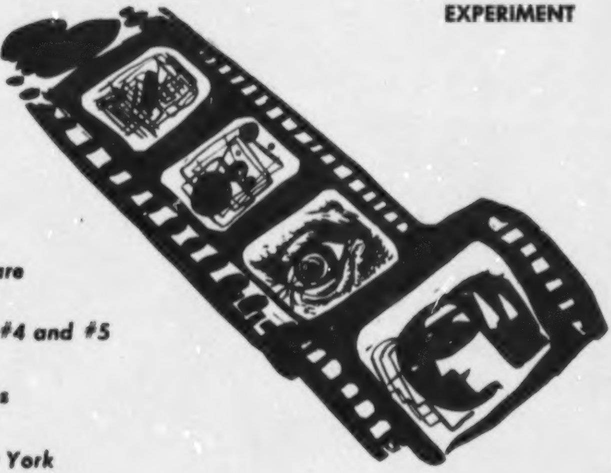
> . . . practically all effectively drawn stage characters are types and . . . in the cinema we demand individualization. Dramatic illusion is never the illusion of reality: it is always imaginative illusion, the illusion of a period of make-believe. . . .
>
> In the cinema we demand something different.
>
> —Allardyce Nicoll, Film and Theatre

Does this view seem justified to you? Do you ordinarily prefer either movies to plays or vice versa?

* *

It is sometimes argued that the film and play are so basically different in their potentialities that the filming of plays is a mistake from the beginning. How would you decide what are the proper functions of an art?

EXPERIMENT



Begone Dull Care

Film Exercises #4 and #5

The Lead Shoes

Weegee's New York

> Our inclination to expect every film to tell a story stems from our deep-rooted Hollywood heritage. Actually, a film need not tell a story any more so, for example, than does music. If we cannot discern a logical sequence of literary ideas, we should not blame the film. Perhaps none was intended.
>
> —Art in Cinema, San Francisco Museum of Art, 1947

Once the camera and projector were brought to a reasonable standard level of mechanical perfection, and made available on the open market, people outside the commercial industry began to use the movies for their own purposes. Hobbyists recorded their travels, the growth of their children, family events such as weddings, and so on.

More serious amateurs used film for artistic experiment. Their work was too esoteric for the regular theaters but, relying on funds from patrons of the arts or on personal savings, these film makers developed an avant-garde film movement—notably in France and Germany during the 'twenties. Little theaters in Paris and Berlin showed their films amid a storm of theoretical discussion of the proper principles of film making; magazines printed hot-headed word battles of group against group. The world of film experiment merged with the world of painting, music and literature; and to the avant-gardists it seemed that in their hands the film had at last been rescued from the limbo of mere popular entertainment, to take its proper place as one of the fine arts.

In time the energies of the original experimenters were dissipated—partly by the immense attraction the documentary had for men like Joris Ivens and Alberto Cavalcanti, and partly by the graduation of men like Rene Clair and Marcel Carne into the regular studios.

From time to time, however, new bursts of experimental activity take place. The periods immediately following wars seem to breed experimentation; at any rate, in the late 'forties a new group of avant-gardists put in an appearance—most strongly, to everyone's surprise, in the United States, previously the inviolate preserve of the commercial interests.

As before, these film makers relied on small-scale finance and looked only to limited audiences; as before, they wrote and talked and argued, trying to hammer out new ideas on the ways films should be made. Their films fell roughly into two groups: abstract films, represented in the course by BEGONE DULL CARE and FILM EXERCISES #4 AND #5; and poetic films, represented by THE LEAD SHOES. A few others, however, were in many respects drawn toward documentary, though with abstract and poetic treatment—represented by WEEGEE'S NEW YORK.

BEGONE DULL CARE was made by Norman McLaren, a Scot who has worked for many years at the National Film Board of Canada, where he has done various kinds of experimental films. He uses a graphic arts approach to film, though he recently made a film called NEIGHBORS which used a photographed dramatic story of sorts. He has at times drawn with chalk, photographing as he drew, so that the resulting images slowly transformed themselves; this technique has been further explored by Philip Stapp, whose short films BOUNDARY LINES and PICTURE IN YOUR MIND have been widely shown.

But McLaren most often draws directly on blank strips of film with colored inks, and it is for films of this kind that he is best known. FIDDLE-DE-DEE, a bright and amusing film to the tune of "Listen to the Mocking Bird," was shown in numerous commercial theaters, and has frequently been shown in 16mm form since.

BEGONE DULL CARE also belongs to this type; it was made entirely without camera, though the music was recorded on orthodox instruments and orthodox sound recording equipment. (The music is a jazz performance by the Oscar Peterson Trio.)

McLaren has devised special equipment to position the film and facilitate the delicate work of drawing on the tiny patches of film which bear the images, but fundamentally his approach is that of the painter: he works directly on the film, using fine pens and brushes.

Though McLaren has experimented with hand-drawn "synthetic" sound, in which the sound track is inscribed on the film by hand, his images generally follow the sound—he draws the images so that they correspond to the notes and phrases of the sound track, which is produced beforehand. The resulting close synchronization gives his films a vigor and spontaneity which differentiates them from many of the rather pedantic abstract films of the past.

* *

The brothers John and James Whitney, who collaborated on their FILM EXERCISES, live in Los Angeles; but their experimental work has been supported by foundation patronage. John was originally a photographer and musician, James a painter; and their films represent an attempt to combine many aspects of the three fields.

The idea of "visual music" goes back to the very beginnings of the experimental film movement, in the 'twenties. In Germany Viking Eggeling, Hans Richter and Oskar Fischinger, all originally painters, turned to the screen as a medium of abstract design. Using animation techniques, they produced many kinds of geometrical, non-representative shapes that moved and transformed themselves in rhythmic patterns. SYMPHONIE DIAGONALE was an early example by Eggeling. In France, the painter Fernand Léger made BALLET MECANIQUE (1924), in which household utensils of simple shapes became animated. Later, Fischinger went to Hollywood and with the use of classical music produced very intriguing elaborations of his earlier work, in which the visual shapes "illustrated" the musical forms. He also worked on a section of FANTASIA, Disney's attempt to bring certain abstract-film techniques into the commercial cinema; but Fischinger's section was omitted from the final version.

All these men were motivated by the desire to make of film a plastic rather than dramatic art; they thought of film in its analogies to painting, whereas the commercial film makers thought of it in its analogies to the stage. The experimenters saw no reason why the film could not produce just as great visual pleasure as the other graphic arts; and considering that in moving it added the time dimension, there was no reason why it could not produce many of the effects of music also.

The dramatic tradition of movie-making is so firmly fixed in our minds today that it is difficult to do justice to these simple and in many ways self-evident ideas. The historical fact that the dramatic film has become the dominant commercial form causes many people to overlook entirely the film which is primarily plastic or graphic—though they do not overlook the existence of poetry because the novel and story are the dominant commercial forms of verbal art.

The Whitneys approach film as a purely plastic medium; there is no even remotely symbolic sense in which their films could be said to have a story of any kind. Moreover, there are no "objects" represented in their films—only moving and changing shapes. Their films are pure in the same sense as non-programmatic music is pure; they are structures of light and sound, with no "meaning;" and their esthetic aim is the same kind of pleasure that music produces, which is fundamentally a delight in structure, in "relationships between"—relationships of color and size and geometric orientation, speed and direction and rhythm. They are intended, in other words, for sheer sensuous enjoyment.

The technical means employed by the Whitneys are of interest since, like McLaren's, they constitute an effort to avoid the tedious detail and industrial organization required by animation as practices in the studios.

The basic shapes are produced by paper cut-outs, to which motion is imparted by a set of pantographs, according to prearranged patterns; filters over a diffused light area provide colors. The basic "themes" or movements are photographed frame by frame and then, after development, are modified by an optical printer, a device which can magnify, reduce, invert, divide, superimpose and otherwise alter the image.

The Whitneys felt that ordinary music would set up undesirable associations in the spectator's mind, and therefore have devised an ingenious method of producing "synthetic" sound through recording the vibrations of a set of pendulums; this technique gives them an extremely precise control over rhythm and tonality.

While film makers like McLaren and the Whitneys have regarded the film as a plastic medium, others who also rejected the common dramatic forms have turned to the film as a medium of poetic fantasy, dream, and unconscious symbolism.

The first notable film of this sort was the THE CABINET OF DR. CALIGARI (1919), a macabre fantasy revealed at the end to be the imaginings of a madman, which made use of garishly vivid painted sets. In France more avowedly poetic use was made of dreamlike anecdotes. Surrealist principles were applied to the film in THE ANDALUSIAN DOG (1928) by Salvador Dali and Luis Bunuel; as Bunuel said later, they included only images which moved them profoundly, but for which they could find no reasonable explanation or justification. The film begins with a scene which includes the slitting of an eyeball with a razor; and after that it works its will upon the audience without let or hindrance. The rest of the film has the quality of a nightmare, with an open if somewhat perverse sexuality, and still stirs up violent controversy wherever it is shown.

Together with Jean Cocteau's allegorical BLOOD OF A POET, THE ANDALUSIAN DOG established for all to see that the film could be used to produce and reproduce powerful psychological effects whose nature was by no means obvious or explicable. Later, occasional films carried on the tradition; but it was not until the 'forties, and in the United States, that what might be called a school of such film making developed.

Maya Deren, who was the most influential member of the group, began making silent film poems in 1943. Her films depict, as critic Parker Tyler once put it, "a world of illusion in which people move like sleep-walkers." And that world is a world in which space and time are alike subject to magical modifications; the psychological adventures which the films trace take place with the same disconcerting fluidity as the events of dreams, and they involve the same occasionally unsettling emotional effects, as well as moments of beauty.

James Broughton, Sidney Peterson, Kenneth Anger and Curtis Harrington are experimenters in the same vein: in their films the distinctions between external everyday reality and the reality of the mind vanish; commonplace actions or objects take on imposing significance, and strange things seem matter-of-fact; relationships between actions and shots are poetic and associative rather than dramatic or causal.

Sidney Peterson, who made THE LEAD SHOES, attempts to use film to probe and express feelings untouched by ordinary drmatic techniques. THE LEAD SHOES is based on two old ballads and is, according to Peterson, a cinematic exploration of their "latent content." (Latent content here is evidently used in the psychoanalytic sense—in which dreams are said to have a manifest or superficial content—the part you tell about when you recount the dream—and a latent or hidden content accessible only through techniques of free association and inference.)

One interpretation of THE LEAD SHOES, prepared by Parker Tyler, suggests some symbolic and legendary associations which may explain some aspects of the film's construction and effects. It is included here not as an authoritative interpretation, but as an example of the type of exegesis to which films of this sort are susceptible. Not that such films necessarily require exegesis in order to be enjoyed on some levels—any more than a story by Franz Kafka or a poem by E. E. Cummings. But is an added pleasure to understand some of their ramifications.

> Peterson came upon two old ballads, "Edward" and "The Three Ravens," the first a Colonial popularization of the Cain-and-Abel legend, and the second conerning three birds that witnessed a fallow-deer carry off a dying knight from the field of battle. In Peterson's film, the mother's passionate hysteria when she learns of "Abel's" murder indicates that at least a symbolic incest is present, a point given more weight when we consider that "Edward" is a variation of an older Scotch ballad, "Lord Randall," about a son who confesses to his mother that he killed his father.
>
> Peterson visualized Edward, the murderous "Cain," in kilts and the corpse of "Abel" in a diving suit; thus the two ballads are fused because the diving suit substitutes for the knight's armor in "The Three Ravens." Then he must have felt the violence of a complex insight: a diver's lead shoes keep him on the seabottom, which seems equivalent to that abysmal level of instinct where anything is possible. When the frantic mother digs up her son from the sand on the shore, she is performing again the labor she had on giving birth to him; the suit itself becomes a sort of coffin. Once more,

before he is consigned to the grave, she must hold him close to her. If we can assume all this, as I believe we can, we may go further to note that the tragic emotion is ingeniously modified by two devices: one is the hopscotch game seen parallel with the main action. Every mother of two sons has the problem of balancing her affections, which must be divided between them. This moral action was once anticipated in the physical terms of the hopscotch which she played as a girl: the player must straddle a line between two squares without falling or going outside them. The second device, the boogie-woogie accompaniment with its clamorous chorus, like the first, may have been instinctively rather than consciously calculated by Peterson. It operates unmistakably: the voices and music supply a savage rhythm for the ecstatic of accursed performers of the domestic catastrophe. It is the lyrical interpretation of the tragedy and suggests that historical fact that Greek tragedy derived from the Dionysian revel. Lastly we have the sinister implement and symbol of the castration rite, the knife and the bread—perhaps representing the murderer's afterthought rather than part of his deed. Even in this outstanding experimental film, a blend of tragedy and farce, all may not be perfectly integrated. But the whole effect is so compelling that I believe THE LEAD SHOES may be called a notable event.

(From a Cinema 16 program)

* *

Weegee is a New York professional still photographer for newspaper and newsmagazines; he specializes in a candid style which is carried even further in his movie. This is the first film he has made, and it is avowedly and obviously amateur in many respects. (Said Weegee himself, "This has put photography back fifty years!") Certainly the film has spots of maddening indecisive pans and camera wobbliness. But it also shows a bold imagination and in many places a promising feel for the differences between still and movie work.

Other film makers have experimented with the transformation of real objects into relatively abstract shapes and color patterns. In some of these films the objects lose their identity and become merely components of the over-all image. In the distorted sections of Weegee's film, however, the objects mostly remain recognizable, though severe alterations of shape and color are produced by means of prisms or other optical adaptations of the camera.

Weegee's film might also be compared with other pictures which have tried to capture the impressions created by a great city. Paris and

Berlin were both recorded in such films in the 'twenties (see p. 97). WEEGEE'S NEW YORK seizes upon some of the same visually arresting phenomena—traffic, the sweep of buildings and the skyline, the movement of crowds. But his film has a more directly personal approach to the people of the city, and carries the reportorial spirit of the other films to a more intimate (not to say sometimes embarrassing) intensity, in which the camera peers at people from ambush, catching them in all the vivid unselfconsciousness of real life.

In a way WEEGEE'S NEW YORK also resembles some of the Kino-Eye films which influenced the montage school (see p. 30). It shows the same determined directness of vision, and also some of the same naive lack of selectivity; and it gives the same diffuse visual effect because of its unplanned editing. It is a film based on sheer curiosity: like the Kino-Eye, Weegee goes to the things and people themselves, wordlessly and simply, and just watches them.

* *

SUPPLEMENTARY READINGS

Art in Cinema, San Francisco Museum of Art, 1947. An annotated anthology of essays on experimental film making.

Maya Deren, An Anagram of Ideas on Art, Form and Film. Alicat Press, Yonkers, N.Y., 1947. Describes the formal techniques with which Miss Deren has experimented and suggests aspects of their theoretical significance.

Roger Manvell (ed.), Experiment in the Film. Grey Walls Press, London, 1949. A historically organized collection of essays on experimental film making in various countries; the sections on France, America and Germany are especially recommended.

QUESTIONS FOR DISCUSSION

How much did you enjoy these films? Which ones did you like most and least? Do you have a general preference for one or another of the types represented?

* *

Did you find the images in BEGONE DULL CARE or the Whitney exercises beautiful? What standards of beauty would apply to such films?

* *

Is BEGONE DULL CARE funny? Are any parts of the Whitney films funny?

* *

Do you think the Whitneys have any definite emotional effect or objective in mind as they compose their films? Do different sections of their films have different "moods"?

* *

The Whitneys manipulate "themes" in their films much as composers manipulate musical themes. Were you conscious of any recurrent patterns of movement, shape or color? Did you notice any systematic relationships among such patterns?

* *

How does the effect of BEGONE DULL CARE compare with the effect of simply hearing a jazz performance?

* *

How high an artistic standard do you consider abstract films capable of, compared with other art forms? How do they compare in artistic importance with the ordinary dramatic film?

* *

Did you find the visual impacts of BEGONE DULL CARE and the Whitney films pleasant, on the whole?

* *

Do you expect the abstract films shown would prove as enjoyable on repeated viewings, in the same manner as a piece of music? (The group may wish to have the instructor project them again as an experiment.)

* *

What effect did the vertical distortion of the images produce as you watched THE LEAD SHOES? Do you think this was the effect Peterson intended?

* *

How would you decide if Peterson has succeeded in "exploring the latent content" of the two ballads? Do you think that was his real or main objective in making the picture?

* *

Do you feel it necessary to catch all the words on the sound track in order to understand the film? How important is the sound track?

* *

Granted that THE LEAD SHOES is difficult to grasp on first viewing, is it proper to make films which, like many poems, must be experienced several times to be understood?

* *

The ordinary dramatic film offers its audience the satisfaction of "seeing how it comes out." What satisfaction does a poetic film of this sort offer?

* *

Did you feel that THE LEAD SHOES had a definite structure—could you divide it into parts? Did it have variations in pace, either in the images or sound track?

* *

Would the sound track alone provide a moving experience, if you happened to hear it without the images?

* *

"'The replacement of observation by intuition . . . of analysis by synthesis and of reality by symbolism,' to quote the film makers, unfortunately results in an intellectualization to the point of abstraction." Does this comment by Lewis Jacobs on Broughton and Peterson's THE POTTED PSALM apply to THE LEAD SHOES, in your judgment?

* *

What elements in THE LEAD SHOES seem experimental to you—what techniques does it use which are not used by the ordinary dramatic film?

* *

Maya Deren wrote:

> My main criticism of the concept behind the usual abstract film is that it denies the special capacity of film to manipulate the real elements as realities, and substitutes, exclusively, the elements of artifice (the method of painting)."

Is this special capacity of film, as represented in films like THE LEAD SHOES, a higher or better capacity than that of doing things like BEGONE DULL CARE or the Whitney films?

* *

Which section of WEEGEE'S NEW YORK did you like best? Do you think that section fits in well with the others? What holds the film together as a whole, if anything?

* *

Did any sections of the film embarrass you? What limits do you think the candid photographer should set to his work, if any?

* *

Much of Weegee's still photography has been in black-and-white. Did you enjoy his use of color in the film?

* *

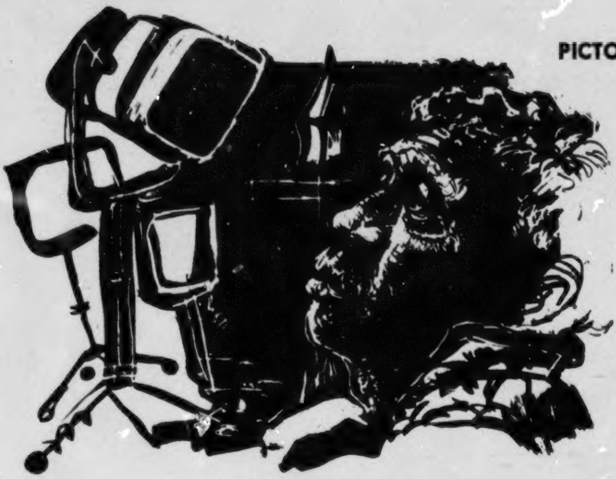
Would a person enjoy the Weegee film more or less if he were familiar with New York City?

* *

What did you think of the music which accompanies the picture? Does it help explain the "attitude" of the film toward the people or objects being shown?

* *

"A careful attention to the 'art' films photographed by still photographers reveals an actual discomfort with time, and movement is most frequently merely an uneasy moment of transition, accomplished as rapidly as possible, between two static spatial compositions." Does this comment by Maya Deren apply to WEEGEE'S NEW YORK, in your opinion?



The Informer

Though it was made in Hollywood by a man who had directed literally scores of ordinary Hollywood pictures, THE INFORMER seemed when it appeared more like the product of a German studio.

During the last years of the silent era the German Cinema had exercised considerable influence on film making everywhere; German directors and stars had migrated en masse to Hollywood itself, and German producing technique was considered by critics and alert film makers to be the thing to beat.

German production had first gained world attention through THE CABINET OF DR. CALIGARI (see p. 81). A series of fantastic horror films followed, using pictorially grotesque sets and carefully exaggerated acting. In some of these pictures the emphasis on decor gave way to a development ultimately much more important to the art of the film: elaborate, expressive use of lighting.

The practice of earlier film makers had been to light sets simply and completely—as they had learned in the early days when the only light strong enough for picture taking was sunlight diffused through the greenhouse-like roofs of studios. When lighting for effect was used, it was the stagey kind where a shadow is provided for the villain to hide in, or where a single beam of light creates a halo effect around a saintly character.

The German cameramen first tried to duplicate the effects of the expressionist set-painters with real shadows instead of drawn ones. Then they went on to use an elaborate play of shadows which gave a rich pictorial texture to the images and helped convey the usually sombre atmosphere in which the action took place.

Pictorially precise sets and completely controlled lighting are possible only in well equipped studios; and for this reason as well as the economic reasons which drove American producers indoors, the Germans made studio production the rule, and turned this to advantage by concentrating the happenings of their pictures in a small area—sometimes the entire action of a film took place in a single room.

But in these strictly localized films a compensating and sensational novelty was introduced: the moving camera. The camera had moved while taking a shot in numerous films before. The Italians had rolled cameras past their spectacular sets, and Griffith had occasionally used a moving camera for isolated special effects. Tilting up and down, and panning the camera sideways, were relatively commonplace.

Now, however, the German cameramen began moving their cameras incessantly, throughout their films, using portable mechanical dollies and camera supports. Thus they enabled the camera to pry and prowl amid ingeniously symbolic sets; it followed actors about like some agile and invisible spirit. Moving freely through space, it roved about at eye level; it climbed above to look down haughtily; it dropped below to peer upward—always insinuating itself into situations to give the most intimate possible view of them.

Thus where montage had provided a parallel to the discontinuities in visual perception, the moving camera provided a parallel to the continuities. In moving closer to things requiring special scrutiny, in drawing back from impressive or frightening things, the camera now imitated our everyday use of our heads and bodies. And thus the cinema became capable of guiding the spectator's attention with still more delicacy and sureness.

Camera movements also took on special expressive meanings. Downward movements were used to reinforce moods of depression or failure. Sudden swoops toward people or objects served to give them special dramatic importance, and sometimes to reveal crucial detail not previously apparent. The withdrawal of the camera could leave a figure alone in an empty room, forlorn. Moreover, in certain situations the camera could become "subjective" and show directly the perceptions or imaginings of a figure in the film. Thus in THE LAST MAN (1925) the camera becomes drunk at a wedding party and staggers about with the hero; in VARIETY (1925) the camera swings with a character on a circus trapeze. And thus the camera in THE INFORMER (1935) was to show us images that passed through its hero's mind, superimposing them on images of the real world.

These developments in the German cinema permitted characterization and flexibility which had previously been obtained only with the aid of subtitles flashed on the screen intermittently. With a certain care in the selection of incidents it became possible now to eliminate subtitles entirely. The camera told all. The construction of a film became a matter of careful interweaving of different levels of image and meaning: acting, decor, camera movement, editing effects, occasional words.

With THE INFORMER it seemed as if these visual techniques had been reincorporated into the sound film, giving it a visual subtlety that had been notably absent in the talkies so far. Moreover, THE INFORMER made use of symbolism. Except for experiments of the montage school and occasional experiments like Griffith's use of a rocking cradle as a connecting motif in INTOLERANCE, symbolism had developed as a cinematic technique only where symbols employed as comments on the action could be realistically integrated with the action. Objects which stood for or called up special feelings only appeared if their presence was natural and unstrained. THE INFORMER utilized many symbols of this sort: a clock and its ticking, reminding the informer Gypo Nolan of his doom; the sinister fog of the Dublin streets, reinforcing the murkiness of Gypo's thoughts; the blind man who not only helps to convict Gypo but stands in Gypo's mind as a sign of his guilt.

The story of THE INFORMER was laid amid the desperate, bitter conflict of the Irish against the British occupation troops (the "Black-and-Tans," because of their black berets and tan uniforms). Liam

O'Flaherty, a popular novelist of the 'twenties, had incorporated into his book* the eery atmosphere of an occupied land rent with factional struggles in religion, politics and national feeling, and sadly caught in a pattern of revolutionary violence.

The British occupation had a long history; the British first came to Ireland in medieval times, and even by the accounts of Englishmen their rule was not always benevolent. Ireland was finally made part of the British Isles in 1800, but not happily. By the time of World War I, revolt was simmering. In 1916 open conflict broke out sporadically, and in 1919 began the "Anglo-Irish War"—a guerilla campaign of assassination against the police on the one hand, and counter-terror against the rebels on the other. It lasted for several years; and even after the British departed Ireland knew violence, for the Irish Republican Army continued revolutionary activities against Irish governments.

* *

John Ford, who directed THE INFORMER, was born in Maine of Irish parents. At the time he made THE INFORMER he had been in Hollywood about eighteen years, and had to his credit an outstanding Western, THE IRON HORSE, and THE LOST PATROL, a desert picture. In the latter he got a first remarkable performance from Victor McLaglen, the star of THE INFORMER, who had previously been thought of mainly as a buffoon, and began his collaboration with screenwriter Dudley Nichols.

Ford and Nichols reportedly tried to get studio permission to film THE INFORMER for a long time. It was an inexpensive picture and was shot in a remarkably short three weeks—because he had been dreaming of it for years, Ford said. It was widely praised by critics and received several Academy Awards.

In later years Ford remained a prolific and reliable director; his films which are remembered include STAGECOACH (1939), another Western; GRAPES OF WRATH (1940), a powerful adaptation of the John

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*The Informer. Johathan Cape, London, 1925.

Steinbeck novel and perhaps Ford's best film; THE LONG VOYAGE HOME (1940), an adaptation of three Eugene O'Neill sea plays; BATTLE OF MIDWAY (1942), a Navy documentary; and MY DARLING CLEMENTINE (1946), another Western. In 1954 he went back to Ireland for his material, producing THE QUIET MAN, a light comedy.

QUESTIONS FOR DISCUSSION

What is the significance of the quotation about Judas which precedes the film?

* *

How important are the religious aspects of the picture?

* *

How was the atmosphere of Dublin in 1922 built up?

* *

Make an outline of the sequences in the picture. How much of it is devoted to preparing for Gypo's acting of informing on his friend? How much of it deals with the consequences of his act? Where would you say the climax of the picture comes? Would you have arranged the "balance" of the main parts of the picture differently?

* *

The Irish situation and Gypo Nolan's act of informing are distant from the experience of most of us; how is it that the story nevertheless interests us? What elements of the situation touch our universal human experience? Why is informing an odious act? Can you think of any cases in recent political situations where informers were involved?

* *

Make a list of the symbols in THE INFORMER—visual and aural—and try to decide why they appear when they do.

* *

What are some other devices used to dramatize Gypo's state of mind? Does McLaglen use any characteristic gestures to express his feelings?

* *

How is your sympathy focussed on the side of the revolutionaries and prevented from passing over to the British? Are the British portrayed as evil? Does the film make clear why the rebels are trying to overthrow the British?

* *

How many songs were there in THE INFORMER? Did you find them pleasant, or would you rather they were omitted? Why do you suppose Ford and Nichols included them where they did?

* *

The camera several times shows us what Gypo is thinking or seeing—his vision of Katie and himself aboard ship, and the reward poster. Did this "subjective" camera technique fit in with the general style of the picture? If you think not, could it have been avoided?

* *

The pace of THE INFORMER has been criticized as too slow. Do you agree with this, on the whole? Is the pace uniformly too slow, or only in sections?

* *

How would you describe the moral point of THE INFORMER—what is its message? Is it a specifically Christian message?

* *

Was Gallagher acting in accord with your statement of the message when he refused mercy to Gypo in order to safeguard the welfare of the Organization?

* *

Do Mrs. McPhillips and her daughter forgive Gypo only because he "didn't know what he was doin'"?

* *

One organization which rates films initially gave THE INFORMER an unacceptable rating, not because it considered it pagan, but because it was "insulting to all the time-honored traditions of Celtic womanhood," and because it did not pay tribute to Irish patriotism.

> What kinds of moral criteria would be legitimate in evaluating THE INFORMER?
>
> Do you think that moral criteria are related to esthetic criteria in any definite way? Would it be possible, for instance, to have a good picture whose thesis or message was bad? How do you decide whether the thesis of a film is good or bad?

* *

What is the time-span covered by THE INFORMER—how much time passes between beginning and end?

* *

What if anything did the love-interest between Gallagher and McPhillips' sister add to the film?

* *

Are there any similarities between Gypo's relation to Frankie McPhillips "in the old days" and Gypo's relation to the voluble little man who calls him a king?

* *

> At thirty-five minutes past seven Francis Joseph McPhillip shot himself dead while trying to escape from No. 44 Titt Street, his

> father's house. The house had been surrounded by Detective-Sergeant McCartney and ten men. Hanging by his left hand from the sill of the back-bedroom window on the second floor, McPhillip put two bullets into McCartney's left shoulder. While he was trying to fire again, his left hand slipped and lost its hold. The pistol muzzle struck the edge of the sill. The bullet shot upwards and entered McPhillips' brain through the right temple.
>
> When they picked him out of the orange box in the back garden where he fell, he was quite dead.
>
> —Ch. II (in its entirety) of Liam O'Flaherty's The Informer

Try to recall in detail how Frankie McPhillips' death was shown in the film. How complex is the film scene compared to the prose scene? How do their effects compare?

* *

One critic maintained that the court-martial scenes and the scenes in Kate's room are the weakest in THE INFORMER. Do you agree?

* *

The music uses a recurring "money" theme of four descending notes, a bassoon against woodwinds usually, which comes to a climax as Gypo staggers into the church to die. Did you notice this theme? Have you noticed such persistent themes in any movies you saw recently?

* *

Did you like the choir voices coming in at the end?

* *

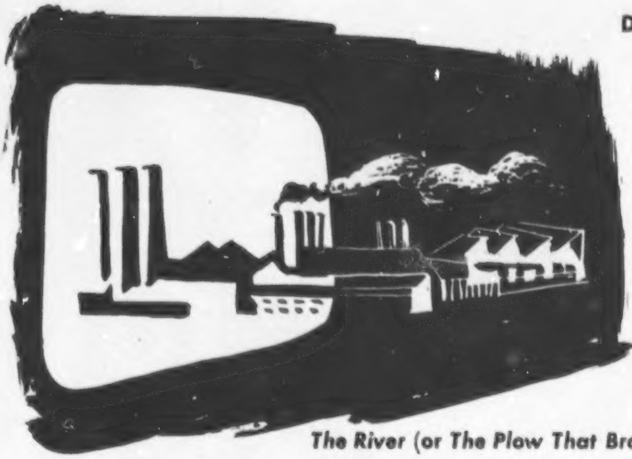
> The power of Liam O'Flaherty's story was dissipated in a welter of camera pictorialism so studiously 'artistic' as to betray Ford's —ardent desire to have the screen acquire prestige through reduplication of more traditionally respectable media.
>
> —Richard Griffith, The Film Till Now

How does one distinguish between a "welter of pictorialism" and a skillful use of pictorial qualities?

> Roughly, Griffith's view is that the camera is rightly employed only in as direct and unelaborate an approach to reality as possible —he is thus a strong admirer of Rossellini.

What kind of reasons might he give why this is the proper function of the camera? What kind of arguments would be needed to refute his position?

DOCUMENTARY



***The River* (or *The Plow That Broke the Plains*)**

The Quiet One ***Listen to Britain***

The distinction between studio production and factual film making can be traced back to the earliest years of the movies. The tarpaper shed housing the big Edison camera, known as the Black Maria, was the ancestor of immensely more elaborate studios. The Lumières in France, taking their portable camera out into the garden to record BABY'S MEAL or setting it up in a station to make THE ARRIVAL OF A TRAIN, were the first practitioners of the strong opposing tradition which was ultimately to become known as documentary.

Several types of factual films developed in the early years. Shots of waves breaking and vacationers strolling about constituted primitive travelogues. Roaming cameramen began filming strange sights in remote corners of the earth. The recording of important events, which was undertaken on a regular commercial newsreel basis in 1910, began as early as 1900 with a film on Queen Victoria's funeral. For educational purposes, films were made to explain industrial processes, describe different types of airplanes, and so on.

But while the dramatic film grew in length, complexity and technical smoothness, the factual film fell into relative obscurity. Audiences no longer seemed attracted by the mere novelty of real events visible on the screen; instead, in the dramatic film as developed by Porter and

Griffith (see pp. 19-21) they saw events which appeared real enough but which transmuted reality according to the needs of stories.

A few record films of permanent interest continued to be made, however—films of exploration, films of wartime combat, films examining and explaining the secrets of nature. But it was not until the 'twenties that the factual film took a new lease on life. First, in 1920, came NANOOK OF THE NORTH, filmed by an explorer named Robert Flaherty, who had succeeded in getting onto film an intimate record of how Eskimos lived. As in his later pictures, Flaherty shot with great patience (and great quantities of film) and afterwards pieced his shots together into a record which was loosely chronological in form, but did not rely on the usual "story". Instead, NANOOK was analytical and expository—organized more like an essay than a play or novel.

The camera became a friendly observer participating in the fight for food and shelter which took up all the energies and interest of the Eskimo. In startlingly clear, almost heroic terms, it showed audiences in industrialized countries what life was like in the desolate North.

Flaherty went on to make a series of films dealing with life in out of the way places—MOANA (1926) in the south Pacific, MAN OF ARAN (1933) on a rugged island in the Irish Sea. His last film, LOUISIANA STORY (1949) was made in a quiet Louisiana bayou.

While NANOOK inaugurated the romantic tradition of documentary, Alberto Cavalcanti's RIEN QUE LES HEURES (1925) and Walter Ruttman's BERLIN, SYMPHONY OF A GREAT CITY (1927) inaugurated the tradition of impressionist documentary. Relying heavily on the montage principles developed by the Russians, these pictures tried to express the atmosphere or essence of the modern metropolis, using the rhythms of trains, of great construction projects, of people going to work, or typewriters and telephones, the frenzies of commerce. Neither film gave much understanding of how urban life felt, when compared to Flaherty's achievement in NANOOK. But in proving that great pictorial beauty and interest could be drawn from the chaos and even ugliness of city life, these pictures added to the growing resources of the factual film.

John Grierson, a Scotsman who "looked upon cinema as a pulpit, and used it unashamed for propaganda purposes," presently gave the documentary both its name (adapted from a French word for travelogue) and a new purpose. His first film, DRIFTERS (1929), was an understated, carefully edited film about the British North Sea fishing fleet. It adapted the visual excitement possible through dynamic editing of engine and work rhythms to the task of presenting on the screen the actual work of the industrial world. Like NANOOK it was roughly chronological, tracing the course of a voyage out to sea; but it disdained the attractions of a story in favor of a bold reliance on the interest of the facts themselves.

Grierson's first films were financed by the Empire Marketing Board, a governmental body promoting the economic development of the Empire through public relations activities. But the films soon led to the working out of theories regarding wider functions of documentary. Commercial film makers, Grierson felt, had turned fastidiously away from workaday reality, claiming it was not interesting enough for the screen; they had concentrated instead on the artificialities of theatrical tradition and the studios. Grierson proclaimed that reality was both important and interesting in itself, if only the camera could be used to clarify and reveal it. There was a deeper loveliness in industrial shapes and in honest human faces and hands than in the frivolous make-up of factitiously glamorous stars. There was no need to turn to fantasies for dramatic material: drama lay all around us, if only we would learn how to master it.

That task too demanded artifice—and of the highest order. But it was artifice which the camera almost demanded of itself: the creative ordering of reality, forging out of the concrete experiences of ordinary people a new kind of strangely familiar beauty. New kinds of dramatic truth were to be found, also—in the screen images of non-actors, whose performances never date into ridiculousness, and in the underlying social issues suggested.

With this program in mind, Grierson set about gathering a group of young directors who could develop and carry on the tradition. Individual creators of varying talents appeared; but it was the overall development of the documentary group that seemed important. As films like WINDMILL IN BARBADOS, INDUSTRIAL BRITAIN and AERO-ENGINE began to come out, the movement grew intellectually—it acquired serious journals for the discussion of theory and technique. The potentialities of dynamic editing as practiced by the montage school were further explored. THE NEW EARTH and other films by Joris Ivens in Holland were studied. Documentary's underlying social orientation was worked out more fully, Grierson in his writings hammering constantly at the "arty" approach.

Gradually new sources of finance and channels of distribution were found. Some sponsorship was provided by industrial firms. Later the Post Office (which in Britain operates all the media of communication) took over the place of the Empire Marketing Board as the chief governmental support for documentary. The experience behind the documentalists now enabled them to turn out more elaborate pictures.

COALFACE and NIGHT MAIL (1935 and 1936, respectively) both experimented with sound tracks bearing complex combinations of music, poetic narration, natural sounds and dialogue. In securing the services of eminent contemporary composers the documentalists stole a march on the commercial industry. And they tried to manipulate audible reality as Griffith and the Russians had molded visual reality. The noiees of trains and industrial machinery, strange local dialects, swishes and bangs and knocks, all were worked into the sound track patterns. The familiar "voice of God" narration tended to lose its literary and slightly lecturing tone, merging indistinguishably into the rhythms of the film as a whole.

Slowly, regular theaters began to include documentaries in their programs. Non-theatrical audiences in schools, clubs, churches, and film societies became a factor for the trade to reckon with.

While the social documentary was developing in Britain, film makers elsewhere continued in the romantic tradition of Flaherty and the impressionist tradition of the Continent. But the social documentary also appeared sporadically in the United States. Pare Lorentz, a movie critic and author of *Censorship: The Private Life of the Movies* (1930), produced two films for the New Deal administration. THE PLOW THAT BROKE THE PLAINS was made for the Resettlement Administration in 1936, when the problem of the Dust Bowl in the Midwest was particularly acute. THE RIVER (1937) also dealt with conservation of the land, this time against the ravages of floods, and was made for the Farm Security Administration.

Both films took a broad, large-scale, almost epic approach, and both benefited from powerful scores by the composer Virgil Thomson, closely co-ordinated with narration by Lorentz. THE PLOW had difficulty getting distributed to theaters because of its educational or propagandistic nature; but THE RIVER got regular theatrical release. Both were welcomed by the critics as a refreshing departure from the usual movie fare.

Lorentz went on to become head of the short-lived U.S. Film Service (its funds were cut off by Congress in 1940). He also made THE FIGHT FOR LIFE, a film on childbirth fever and its prevention, and wrote the scenario for THE CITY (1940), a documentary on slums and city planning.

Another outstanding documentary of the same period was THE FORGOTTEN VILLAGE (1941), shot in a backward village of Mexico, and based on a script by John Steinbeck.

After a brief moment of glory, thus, it appeared that the government sponsorship which sustained the British documentary movement would not operate in America. Soon the war broke out, however, and documentary producers everywhere turned their cameras on the war effort. Somewhat in the manner of theatrical films in earlier decades, documentaries grew longer and more complex, and aimed more consciously at commercial audiences. TARGET FOR TONIGHT (1941) scored a great success, and was followed by others using non-professional actors with remarkable skill: FIRES WERE STARTED (1943) showed London in the Blitz; WESTERN APPROACHES (1944) dealt with war on the North Atlantic.

Experiments with sound continued; the noises of Britain at war were combined in ingenious symphonic patterns in LISTEN TO BRITAIN (1941). This film was directed by Humphrey Jennings, a former surrealist painter, who gained a reputation as one of the most lyrical of the British documentalists, and whose work is often regarded as pointing the way for a further stage of development of documentary.

In the United States, the government produced the WHY WE FIGHT series, which took over documentary techniques wholesale for the coverage of the historical, geographical and social background of the war. Other films during the war showed the influence of the documentary method: THE FIGHTING LADY (1944), for example, was shot using an actual aircraft carrier and its crew.

During the war documentary thus enjoyed an enormous expansion; but it also experienced a crisis of subject-matter. The war over-shadowed the deep-going social issues which had formerly been treated by documentary. Only a few wartime films—for example, Paul Rotha's WORLD OF PLENTY—went back to those continuing and underlying problems. And after the war documentary, perhaps through giving too many hostages to fortune, never recovered its original militancy.

Nevertheless, its influence proved very far-reaching, and its techniques appeared in unlikely places. Ordinary crime melodramas began to be shot in real locations instead of on studio sets. Understatement in acting and direction became more studied. Incidents from newspapers were reconstructed with care, sometimes on the spot. Also, the work of the Italian neorealists (see pp. 39-44) was akin in many ways to documentary.

Short documentaries continued to be made for educational or advertising purposes. Films about art and artists were the speciality of the French, Italians and Belgians. Arne Sucksdorff in Sweden produced films showing the unnoticed beauties of town and countryside. Active Danish film-makers produced many films on Danish problems and achievements. Joris Ivens sojourned in many of the troubled areas of Asia, making films on the problems he found there. Under the sponsorship of the United Nations, numerous films were made to encourage international understanding and co-operation.

Two films stood out in the United States as indications of documentary's potentialities. Robert Flaherty's LOUISIANA STORY, sponsored by a big oil company, dealt with the coming of an oil-drilling crew to a Louisiana bayou, and what it meant to a bayou boy and his family; it was a patient study of cultural contrasts, done with sympathy and an astonishing sense of visual beauty.

THE QUIET ONE (1949), dramatizing the psychological plight of a Negro boy from the New York slums, was made in 16mm by a group of independent film makers; its cost was under $30,000—a minute sum in the film industry. It was later "blown up" to regular 35mm size and given regular theatrical release.

The film was begun by two photographers, Helen Levitt and Janice Loeb, who made a preliminary short documentary on Harlem. They were joined by Sidney Meyers, who had worked on government films earlier and directed the film, and by James Agee, a film critic and poet who wrote the narration. A psychiatrist from the Wiltwyck School, where part of the film was shot, also participated. Non-professional actors were used throughout, and the film was shot in actual Harlem homes and streets.

The success of THE QUIET ONE was a sign that documentary, even practiced on a very modest financial scale, could still produce films of profound significance. It indicated another direction of fruitful growth for documentary—toward the deeper probing of character, yet without dependence on the conventional story form.

* *

SUPPLEMENTARY READINGS

Richard Griffith, The World of Robert Flaherty. Duell, Sloan and Pearce, New York, 1953. An illuminating and sympathetic biography of the first great master of documentary.

Forsyth Hardy (ed.), Grierson on Documentary. Collins, London, 1946. A varied selection of Grierson's articles and reviews—witty, urbane, yet putting the issues behind documentary with force and clarity.

Paul Rotha, Documentary Film. Norton, New York, 1939. A basic book, containing both history and theory, by the most systematic and thorough of the documentarists.

QUESTIONS FOR DISCUSSION

Grierson once defined documentary as the creative treatment of actuality. How well does this describe the films shown at this session?

* *

What would you consider the main differences between THE RIVER or THE PLOW and THE QUIET ONE?

* *

What was the main objective of THE RIVER? Do you consider this a propagandist objective? (The question of the meaning of propaganda is ticklish; it originally referred to the propagation of the Christian faith, and is still used in England in a neutral sense.)

* *

The shots which make up THE RIVER were taken in widely separated places. How have they been linked into a coherent whole?

* *

What would have been your reaction to THE RIVER if it happened to run in your neighborhood theater as a short? Have you recently seen any shorts which could be considered documentaries?

* *

What precisely are the differences between newsreels and the documentaries shown in this session?

* *

Virgil Thomson's music for THE RIVER is largely based on "white spirituals"—old folk melodies. Did you notice any such tunes in the music? When did they appear? Did you find them appropriate or distracting, considering what was going on in the picture at the time?

* *

Recall the flood sequence in THE RIVER—starting with the bare hillside as the spring thaw begins, and ending with the inundation of huge areas. (The narrator is silent from the time the drop of water forms on the tip of the icicle until the siren sounds and the camera shows an air view of flooded fields and houses; at that point he repeats the phrase heard earlier: "We built a hundred cities and a thousand towns—but at what a cost.") Trace the development of the music through the sequence. When does it begin? How could you describe the first phrases? What is the effect of the rhythmic beat that begins as the drop falls from the icicle? When does the theme appear, and how could you describe it to someone who had never heard the music? Is the nature of the theme of importance to the effect gained by the music as a whole? How is the theme varied and amplified as the rivulets become creeks, the creeks rivers, and the river a flood? Finally, how is the climax handled—does the first note of the siren coincide with the high point of the musical line's crescendo development? What happens to the music afterward?

(Running the sequence again will enable you to listen to the music more carefully and note its relationships with the images. It is also interesting to run the sequence with the projector lamp off, so that you only experience the sound. Or you might listen to the suites recorded from Virgil Thomson's scores. THE PLOW THAT BROKE THE PLAINS: Decca 10" LP #7527. THE RIVER: American Recording Society 12" LP #ARS-8A.)

* *

Paul Rotha felt that THE RIVER and PLOW THAT BROKE THE PLAINS carry their message in epilogues. Is this true for the one you saw? What would have been the effect of the film with the last section omitted?

* *

An exhibitor, in explaining why he would not run THE RIVER in his theaters, said that he would not run any government-produced picture, on principle; a picture made by a private firm might say the same things, and he would run it, but a government film was by definition propaganda.

Do you agree with this view?

Do you think the government should produce films at all?
If so, should they be shown in regular movie theaters?

* *

> "Beauty is one of the greatest dangers to documentary. Beauty of individual shots is not only insufficient but frequently harmful to the significant expression of content."
>
> —Paul Rotha, Documentary Film

Does the example of THE RIVER or THE PLOW make you agree or disagree with Rotha?

* *

How many kinds of natural sounds can you remember from THE RIVER?

* *

Would THE RIVER have been improved through the use of dialogue instead of narration alone?

* *

One critic said of the narration for THE RIVER that Lorentz was overfond of his own words; the novelist James Joyce (who took a keen interest in the cinema) said the narration was the most beautiful prose he had heard in ten years. How would you go about evaluating the narration?

* *

How does THE PLOW THAT BROKE THE PLAINS get across the meaning of drought and dust storms? How does it convince you (if it does) that these are important events, worth thinking about?

* *

THE PLOW THAT BROKE THE PLAINS, like THE RIVER, has been shown widely in schools, agricultural associations and conservation group meetings. How effective do you estimate it is as a teaching device? How many important teaching points does it make?

* *

One of the recurrent motifs of the narration runs:

> "High winds and sun, high winds and sun . . .
> A country without rivers and with little rain."

Would you consider these and similar lines poetry? Is this type of statement more effective in conveying information than would be a simple declaration that in the Great Plains the rainfall is slight and the sun and wind intense?

* *

Is there anything you can call acting in THE RIVER (or THE PLOW THAT BROKE THE PLAINS)?

* *

> Documentary is the natural expression of the modern democratic community, in terms of creative leadership. As such, it is a form of public service in the new and ever-widening field of adult education and public relations which can give mental unity to contemporary society. . . .
>
> Let us put it in another way. Documentary is almost parallel to public health. The documentary worker is, of necessity, in the position of a doctor, and requires the same knowledge of human nature, the same contact with reality, and the same detached and objective observation and action. . . .
>
> In short, documentary is the application of scientific thought and method to human problems and situations.
>
> —John Read, "Is There a Documentary Art?" Sequence, Winter 1948/49

Do you think there is a real need for documentary as a "public service" analogous to public health work?

What might Read mean by "mental unity"? Do you think a greater degree of mental unity is desirable in modern society? —In what respects?

* *

What would you say were the aims of THE QUIET ONE? How well have its makers accomplished those aims?

* *

323

Would you say that Donald in the film was a juvenile delinquent? Is THE QUIET ONE a film about juvenile delinquency?

* *

How did the film first get you to feel sympathetic toward Donald? Have you ever met any children who behaved as did Donald in the early part of the film?

* *

Did you notice any scenes in which the camera literally and physically took Donald's point of view?

* *

Did you find the sparsity of dialogue effective?

* *

What causes does THE QUIET ONE show behind Donald's behavior? Do these seem reasonable causes to you?

* *

Do the school psychiatrist or counselor try to "treat" these causes? Did their method of handling Donald seem sensible to you?

* *

How would Donald's experience at the school help him to face his "home" life if we went back to it?

* *

Why does his almost being run down by the train lead Donald to return to the school?

* *

Was it essential to the main points made by THE QUIET ONE that Donald should be a Negro?

* *

It is often asserted that written case histories make dull reading. Would you call THE QUIET ONE a case history?

* *

How would you describe the attitude of the narrator toward the boy? How is his attitude brought out?

* *

Is the narration of THE QUIET ONE poetic in the same manner as Lorentz's? How effective is the narration in helping accomplish the aims of the picture?

* *

How good did you find the acting in THE QUIET ONE? How does it compare in style with the acting in the last picture you saw in a regular theater?

* *

Was THE QUIET ONE shown in a regular theater in your community? Was it ever shown to any other large audiences? If not, do you think it should be?

* *

What seem to be the major objectives of LISTEN TO BRITAIN? What kind of audience did Jennings evidently have in mind?

* *

The structure of THE QUIET ONE is basically a series of flashbacks; the Lorentz pictures are basically historical or chronological in organization. How is LISTEN TO BRITAIN organized?

* *

What kind of connection does the film establish between the military and cultural activities of wartime Britain? How is the connection made clear to us?

* *

What kinds of natural sounds has Jennings used on the sound track? Do you hear sounds only when you know the source of them?

* *

Was the selection of music to be played in the Myra Hess section important? How would you describe the spirit of the Mozart concerto actually used?

* *

Lorentz's pictures present a logical train of thought leading to a logical conclusion—the need for soil conservation and flood control. Does LISTEN TO BRITAIN explicitly or implicitly contain any "argument" in this sense?

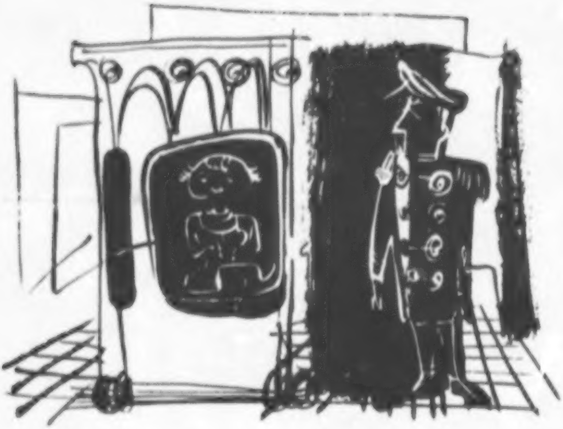
* *

One critic declared that Jennings' films were able to express complex ideas and yet remain popularly comprehensible, in a way that Eisenstein's films of ideas did not equal. Do you think films of this sort would be well received in your local movie theaters?

* *

> Clearly a real and full expression of the modern scene cannot be achieved unless people are observed in accurate relations to their surroundings. To do this, there must be establishment and development of character. There must be the growth of ideas, not only in theme, but in the minds of characters. Your individuals must be of the audience. They must be familiar in type and character. They themselves must think and convey their thoughts to the audience, because only in that way will documentary succeed in its sociological or other propagandist purpose. Documentary must be the voice of the people speaking from the homes and factories and fields of the people.
>
> —Paul Rotha, Documentary Film

Using Rotha's viewpoint, evaluate and compare the films shown in this session. (Two or three members of the group might espouse Rotha's standards and apply them, then defend their judgments under the questioning of the rest of the group.)



ADDITIONAL SUPPLEMENTARY READING

Siegfried Kracauer, From Caligari to Hitler. Princeton University Press, Princeton, N.J., 1947. A "psychological history" of German film making 1919-1933, relating films to the social situation in which they were produced.

Kurt London, Film Music. Faber, London, 1936. A history of music in the film world, an aspect of the movies to which too little critical attention is paid. (An interesting periodical, Film Music Notes, now publishes detailed analyses of current scores, general articles on music in the film, and news of the production world. 26 East 83rd Street, New York 28, N.Y.)

Paul Rotha and Richard Griffith, The Film Till Now. Funk & Wagnalls, New York, 1949. An immense and provocative compendium of film history, written from a documentalist point of view.

Martha Wolfenstein and Nathan Leites, The Movies: A Psychological Study. Free Press, Glencoe, Ill., 1950. An attempt to isolate and describe some of the main psychological themes in U.S., British and French movies.

OUR MODERN ART: THE MOVIES

A NOTE TO THE INSTRUCTOR

The special preparations required for a film course of this sort include:

Booking of films.—Getting a semester-long schedule arranged to your satisfaction can take a surprising amount of time; a month before your catalog or publicity deadline is not too soon to begin. Set up the schedule of dates you prefer* and order the films directly from the distributor listed for each, giving alternative dates if possible. With a little juggling you should be able to get everything in. If you have trouble, ask the distributors involved to help you; they are sometimes willing to contact each other directly in order to straighten out snarls on dates.

Selection of location.—In choosing the room to use for your showings, provide as well as you can for the creature comfort of the participants; a film showing plus discussion can last three hours in all, so factors of seating and ventilation are more important than for ordinary classes. Incidentally, movable chairs have the advantage that after the film has been shown the participants can range themselves in a circle, round-table fashion. If you run the films in an auditorium with fixed seats, you might consider adjourning to a smaller more informal room for discussion.

Equipment.—Your projector must be a 16mm *sound* projector. If the school does not own one, you might be able to borrow or rent a projector;

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*Except for the optional films which may be shown for the opening session, and the rather difficult CRITIC AND FILM set which should not come before the third session but preferably not too long after that, the order in which the films are shown is immaterial. The background essays and question materials are self-contained and can be used in any order which makes for convenience in booking the films.

the R.C.A., Ampro and Bell & Howell are all reliable and easy to operate. Unless you are lucky enough to have a convenient auditorium and built-in projection booth,* try to set up the screen and projector high enough that the beam of light will pass over everyone's head. Place the loudspeaker as near the screen as possible, and several feet off the floor.

It is a good idea to preview the films before each session anyway, and you can check the equipment at the same time. In addition, THE INFORMER, ALL THE KING'S MEN and THE OXBOW INCIDENT may be supplied preceded by worthless shorts which you should run through before the class showing.

A word regarding the questions that have been included in this manual. These questions attempt to suggest, in various ways and from various "angles," many of the esthetic and social issues posed by each film. Certain of them are general enough to apply to any film in the course, and indeed might be brought into each discussion as a matter of routine; but with a very few exceptions such questions have not been repeated in the different sections.

While it is hoped that many of the questions will seem apt and useful as you plan or conduct the class discussion, some will perhaps seem irrelevant or obtuse. Where they do, follow your own judgment; the questions are only suggestions which may or may not fit easily into your usual classroom technique. Make them your own by whatever devices are necessary.

The questions included cover a deliberately wide range, and vary in the sophistication they expect of the group. They have been posed in an attempt to indicate a kind of ideal scope or range in discussion of each film. No group would be likely to work its way through all of the questions suggested; nor would it be desirable for the group to run through the questions in order, digging up some kind of answer for each. A good group discussion grows and progresses by its own logic, which is the product of the individual "logics" of its members. Your role as an instructor, as presumed by these questions, is to guide and shape that growth—a process in which questioning is perhaps the most powerful and subtle tool at your disposal.

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*You can sometimes approximate this arrangement if there is a clear-glass door between your room and the hall or next room; projecting through the door will keep out the whir of the projector and leave the room unobstructed.

The participants should be asked to read the background essays before coming to each session, and may find it interesting to glance through the question material; but you should caution them against "studying" the questions beforehand, since that would unnaturally restrict or distort their natural perceptions and reactions. The aim of the course is not, after all, to teach a technical method of film analysis, but to sharpen and increase the natural enjoyment of each participant, according to his own perceptions and esthetic and social bent. The more ingeniously you can make the work of the course parallel the "play" of ordinary movie-going, the more likely it is that this objective will be met.

* *

Background essays and question material are supplied for eleven sessions; an introductory session and a terminal session would round out the course.*

Any of the optional films can be used to give concrete point and a sense of perspective to the introductory session; but the essential thing is to explore informally the possibilities of the course and the participants' desires and expectations in regard to it. This is especially important since it should be a new type of course for them. A review of the movie-going experiences and preferences of the participants can be a means both for helping the group members get acquainted and for laying out a little more definitely the orientation of the course. A survey of the movie-going opportunities and habits of the local community can serve to emphasize the practicum nature of the course. And the big question of what constitutes intelligent movie-going should be raised here as well as throughout the course.

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*If the rental costs for the full series of films are beyond your budget, you might consider a course which would meet only every other week. Almost any combination of six sessions would provide a stimulating variety of films.

The terminal session might be handled as follows. Have the group choose, at the end of the eleventh session, some film currently playing in the vicinity, about which every participant would be expected to write a review. The review papers should be turned in at the twelfth session so that in the remaining week before the terminal session you can read them, select excerpts for group analysis, and have the excerpts reproduced or prepared so that they can be seen by the whole group. Evaluation of these excerpts would lead naturally to an evaluation of the course as a whole, and possibly to plans for further uses of film.

Some of the participants may be interested in further courses of this sort, and a set of catalogs from the distributors listed in the next selection of the manual will indicate the wide range of possibilities.*

You might, for example, wish to set up an exclusively foreign series, either for language study or the study of international relations. You might wish to select a group of films which illustrate or present social problems. You might wish to show films illustrating the chronological development of film technique. And so on.

If a few of the participants are deeply interested, they might consider organizing as a film society to offer regular showings of unusual films. This is an especially valuable alternative in communities where the regular commercial theaters provide a relatively unvaried cinematic diet.

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*Many excellent pictures are also available from:

United World Films, Inc.
1445 Park Avenue
New York, N.Y.
(branch offices in many cities)

Transworld Films, Inc.
2209 East 75th St.
Chicago 49, Ill.

International Film Bureau
6 North Michigan Ave.
Chicago, Ill.

Cecile Starr of the Saturday Review of Literature (25 West 45th St., New York 19, N.Y.) has prepared a nation-wide list of film libraries, available on request, which is excellent for locating additional sources in your region.

SOURCES OF FILMS

Introductory Session

Optional films:

MARCH OF THE MOVIES (18 minutes). A survey of the commercial cinema from THE GREAT TRAIN ROBBERY to SHOESHINE, with brief excerpts from a large number of pictures. Contemporary Films, Inc., 13 E. 37th St., New York 16, N.Y. $5.00.

BIOGRAPHY OF THE MOTION PICTURE CAMERA (20 minutes). An account of the early developments of the mechanisms which made the recreation of motion possible. Contemporary Films, Inc., 13 E. 37th St., New York 16, N.Y. $6.00

THE FILM AND REALITY (1 hour 45 minutes). A survey of the cinema, commercial and documentary, in the light of its treatment of reality and social phenomena; a film exposition of the documentary viewpoint. British Information Service, 30 Rockefeller Plaza, New York 20, N.Y. $6.00

The Western

THE OXBOW INCIDENT. Films, Inc., 1125 Wilmette Ave., Wilmette, Ill. Rental on sliding scale.* Note: Films Inc. also has branches in the following locations; send your order to the office nearest you:

202 E. 44th St.
New York, N.Y.

1414 Dragon St.
Dallas 2, Texas

5625 Hollywood Blvd.
Hollywood 28, Calif.

277 Pharr Rd. N.E.
Atlanta 5, Georgia

2129 N.E. Broadway
Portland 5, Oregon

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If total school enrollment is:	Rental price is:
Under 151	$12.50
151-250	15.00
251-500	17.50
501-750	20.00
Over 750	22.50

(This scale also applied to THE INFORMER)

Animation

DISNEY CARTOON PARADE #6 (THE HARE AND THE TORTOISE, ELMER THE ELEPHANT, LITTLE HIAWATHA). Audio Film Center, 2209 E. 75th St., Chicago 49, Ill. $8.00. Note: Audio also has branches in the following locations; order from the office nearest you:

10 Fiske Place Mt. Vernon, N.Y.	522 Clement St. San Francisco 18, Calif.

BROTHERHOOD OF MAN. Contemporary Films, Inc., 13 E. 37th St., New York 16, N.Y. $3.00. Also available free or for nominal charges from many public libraries, state university film libraries, and other local sources.

Optional film:

NO CREDIT. Cinema 16, 175 Lexington Ave., New York 16, N.Y. $5.00. Note: In ordering this film specify that you are using it in a CSLEA course; otherwise the rental price is higher. Order NO CREDIT, specifying the Animation session date, at the same time you book the set of films for the Experiment session (see below).

Syntax

CRITIC AND FILM, NOS. 1, 2 AND 3. British Information Service, 30 Rockefeller Plaza, New York 20, N.Y. $9.00.

Montage

BATTLESHIP POTEMKIN. Museum of Modern Art Film Library, 11 W. 53rd. St., New York 19, N.Y. $25.00 Note: Upon receipt of your booking order the Museum will send you a form certifying that the films are to be shown for educational purposes; it is essential to sign and return this form immediately. In West Coast states, send your order to The San Francisco Museum of Art, Civic Center, San Francisco 2, Calif.

Silent Comedy

THE NAVIGATOR. Museum of Modern Art Film Library, 11 W. 53rd St., New York 19, N. Y. $25.00. Note: Upon receipt of your booking order the Museum will send you a license form certifying that the films are to be shown for educational purposes; it is essential to sign and return this license form immediately.

Neorealism

PAISAN. Brandon Films, Inc., 200 W. 57th St., New York 19, N.Y. $20.00 if ordered with LES PARENTS TERRIBLES and identified as for use in a CSLEA course; otherwise the rental price is higher. Note: Brandon Films also has branches as follows; send your order to the office nearest you:

Film Center, Inc., 64 W. Randolph St. Chicago 1, Ill.	Western Cinema Guild 522 Clement St. San Francisco 18, Calif.

The Filmed Novel

ALL THE KING'S MEN. Audio Film Center, 2209 E. 75th St., Chicago 49, Ill. $20.00 Note: Audio also has branches, as listed under Animation; order from the office nearest you.

The Filmed Play

LES PARENTS TERRIBLES. Brandon Films, Inc., 200 W. 57th St., New York 19, N.Y. $20.00 if ordered with PAISAN and identified as for use in a CSLEA course. Note: Brandon Films has branches as listed under Neorealism; order from the office nearest you.

Experiment

BEGONE DULL CARE: FILM EXERCISES #4 AND #5, THE LEAD SHOES, and WEEGEE'S NEW YORK. Cinema 16, 175 Lexington Ave., New York 16, N.Y. $25.00 for the set if identified as for use in a CSLEA course; otherwise the rental price is higher. NO CREDIT, optional film in the Animation session, is also available from Cinema 16, for $5.00.

Pictorialism

THE INFORMER. RKO Radio Pictures, Inc., 16mm Dept., 1270 Avenue of the Americas, New York, N.Y. Rental on sliding scale as noted for The Western (THE OXBOW INCIDENT). Note: Your order may be forwarded to one of the many RKO regional offices.

Documentary

THE RIVER or THE PLOW THAT BROKE THE PLAINS (alternative films both 30 minutes long—choose one). Museum of Modern Art Film Library, 11 W. 53rd St., New York 19, N.Y. $4.50 each. Note: Upon receipt of your booking order the Museum will send you a license form certifying that the films are to be shown for educational purposes; it is essential to sign and return this form immediately. (THE RIVER is also available for $5.00 from Brandon Films—see address listings under Neorealism.) Also available from state university film libraries and other local sources.

THE QUIET ONE (67 minutes). Contemporary Films, Inc., 13 E. 37th St., New York 16, N.Y. $25.00 Also available for $25.00 through Brandon Films—see address listings under Neorealism. Available through public health departments, mental hygiene organizations, state university film libraries, etc.

Optional film:

LISTEN TO BRITAIN (20 minutes). British Information Service, 30 Rockefeller Plaza, New York 20 N.Y. $2.50. Also available for $2.50 from Kinesis, Inc., 566 Commercial St., San Francisco 11, Calif.

publications of
THE CENTER FOR THE STUDY OF LIBERAL EDUCATION FOR ADULTS

Effective January 1955 the prices of Center publications, with exceptions noted, are:

Discussion Guides	$1.00
Reports	Single copy free. Extras—price quoted on request
Notes and Essays	Single copy free. Extras—$0.25 per copy
Offprints	Single copy free.

Discussion Guides

The American Tradition (under revision)
Our Modern Art: The Movies
Themes and Variations: An Invitation to Literature
Scientists at Work
Understanding Group Behavior
Ways of Mankind

Reports

Patterns of Liberal Education in the Evening College: A Case Study of Nine Institutions, November 1952. ($1.00)

Why Students Drop Out: A Research Report.

Administrative Policies and Practices of Evening Colleges, 1953.

Does Adult Experience Count? An Interim Report of the Brooklyn College Experiment.

Conference Reports: (1) *Tradition and Innovation in University Adult Education*, Swampscott, Massachusetts, October 1954; (2) *The University's Responsibility for the General Education of Adults*, Chicago, Illinois, March 3–5, 1955.

Notes & Essays

4. "Social Roles of the Middle-Aged Person: A Method of Identifying the Needs of Adults," Robert J. Havighurst, March 1953.
5. "Television and the University," a report of the Committee on Educational Television of the University of Chicago.
6. "A School for Optimists," Paul A. McGhee, August 1953.
7. "The Liberation of the Adult," Horace Kallen, March 1954.

8. "Adult Education as a Time-Binding Process," S. I. Hayakawa, March 1954.
9. "Mass Society and Liberal Education," C. Wright Mills, June 1954.
10. "A Participant-Observer Approach to the Teaching of Human Relations Classes," Daniel I. Malamud, February 1955.
11. "New Directions in University Adult Education," A Symposium by Stuart Demarest, Galway Kinnell, and Alvin Johnson, March 1955.
12. "Psychological Views of Adult Needs," Gardner Murphy and Raymond Kuhlen, April 1955.
13. "Schooling for Maturity," John S. Diekhoff, May 1955.

Offprints

Reprinted articles of interest to the field of adult education are occasionally distributed as a service by the Center. The following articles are available at present.

Diekhoff, John S. "Time Off for Good Behavior," *Journal of General Education*, Vol. VII, No. 1, October 1952.

Frank, Lawrence K., Robert Havighurst, and John Walker Powell, "What Do Adults Really Need?" University of Chicago *Round Table*, No. 865, November 7, 1954.

Guthrie, E. R. "The Evaluation of Teaching," University of Washington, 1954.

Houle, Cyril O. "The University Evening College: Its Purposes and Relationships within the University," *Journal of Higher Education*, Vol. XXV, No. 7, October 1954.

McGhee, Paul A. "Three Dimensions of Adult Education," *Educational Record*, April 1954.

Miller, Harry L. "Decision Makers of an American Community," *Adult Education*, Vol. IV, No. 6, May 1954.

Schwertman, John B. "Adult Education—Means or End," *Adult Education*, Autumn 1954.

Schwertman, John B. "Explicitly for Adults," *CEA Critic*, Vol. XVI, No. 9, December 1954.

Schwertman, John B. "Continuing Education and the Problem of Excellence," *Papers on Adult Education*, No. 3, University of Washington, February 1955.

Siegle, Peter E., "The Adult Learner," *Adult Leadership*, March 1955.

OCP 5

OCCASIONAL PAPERS · NUMBER 5

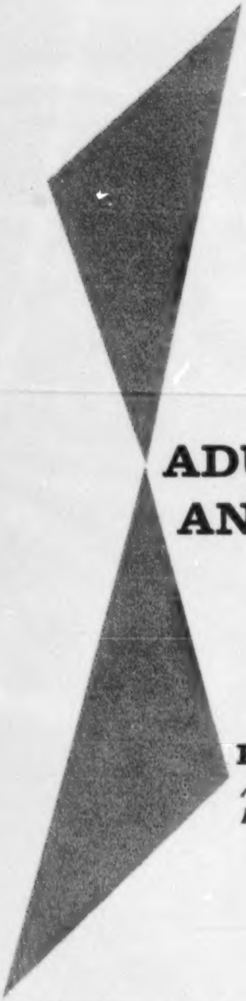
ADULTS THAT GREW IN BROOKLYN AND SOME THAT DIDN'T

BERNARD H. STERN

CENTER *for the* STUDY OF LIBERAL EDUCATION FOR ADULTS

OCCASIONAL PAPERS

A special series devoted to documents which, though prepared in a specific context and for a limited audience, are judged to be of such general interest that they merit wider distribution than that for which they were originally intended. They are presented in the hope that they will contribute to the more general sharing of information and opinion about questions of importance in the field of liberal education for adults.



ADULTS THAT GREW IN BROOKLYN AND SOME THAT DIDN'T

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Brooklyn College

CENTER *for the* **STUDY OF LIBERAL EDUCATION FOR ADULTS**

FOREWORD

For eight years Brooklyn College has been operating its special program for adults leading to the baccalaureate degree. Students have been carefully selected with much attention devoted to the selection of adults who will be able to handle the academic work. The author and others have written extensively about the program. Much of this has dealt with the intellectual—the equation of experience and academic credit; the kind of curriculum needed for the special student body to complete the degree; measurement of academic success such as graduation with honors, postgraduate study and so on.

In this essay Dr. Bernard Stern takes a psychological look at the 150 students who have been admitted to the program. On the basis of this sample he concludes that psychological or emotional maturity is important for predicting success of adult students during and after the program. He suggests it is just as important as intellectual ability. He demonstrates his thesis with four case studies which show that the emotionally adjusted adult, whether intelligent or moderately so, does better than the student with emotional problems.

James B. Whipple
Assistant Director
Center for the Study of Liberal
Education for Adults

The adult who returns to college in middle age after having successfully risen in a business or vocation, established a family, and put his mark on the community in which he lives is, as a student, anomalous. On the one hand, his extensive life experience has already developed in him a variety of skills and understandings, as well as a fund of considerable information, so that in classroom discussions he is a delight because of the readiness and substance of his contributions. Since his motivation is usually non-vocational and broadly liberal, his interest in studying is marked by avidity, sincerity, initiative, persistence, and even insatiability. So ardent is his eagerness that he chafes with impatience to hustle through college, as he has through business, and go on to graduate school.

On the other hand, adult students often have characteristics which, in an academic setting are disturbing and at times even disruptive to the normal learning process. Their training in "the college of life" and their age have given them rigidity and lack of elasticity in attitudes, behavior, and thinking. Their self-image is set. Sometimes they are fearful and anxiety ridden in connection with examinations and term papers. They attach greater importance to grading by their professors than the youngsters, and they will feel hurt or literally insulted if they get a C instead of a B. Competition is much keener among them than among the younger students and they will spend an inordinate amount of time and energy in efforts to outdo their adult classmates, no matter how unimportant the academic privileges which they may have managed to obtain from their teachers or the administration. They often complain, argue, stay after class, play off one professor against another, cite irrelevant authorities, and make a nuisance of themselves if in these ways they can obtain more credits, higher grades, the envy of their peers, and, most importantly, the approval of spouses, children, and children-in-law. With ingenuity and subtle planning, several adults have managed their college careers in such a way that they graduated on the very day that their son or daughter received a degree. In short, status and prestige are much more important issues to them than to regular students.

Eight years ago, when the Special Baccalaureate Degree Program for Adults was launched at Brooklyn College,[1] the aim of the committee in charge was to determine the extent to which adult experience had academic value. For this reason it attempted to screen out from among the numerous applicants for admission a limited number of adults with extensive and successful life experience, wide reading, demonstrated intellectual capacity, and socially useful motivation. Occasionally, of course, deviations from this master plan occurred. Of a total of 1333 applications considered over the eight years, 291 were admitted on the basis of these criteria, of whom 71 have been graduated, 65 granted indefinite leaves of absence for personal reasons, such as employment, change of residence, or health, and 4 who either voluntarily withdrew or were dropped from the program for unsatisfactory scholarship.

At present there are approximately 150 adults enrolled in the Special Baccalaureate Degree Program for Adults. They include public servants, skilled workers, professionals, and homemakers. Only about 25 new adults are admitted each year.

Of the 71 graduates of the program, 6 graduated *summa cum laude*, 10 *magna cum laude*, and 27 *cum laude*. A total of 45 have gone on to various graduate schools, including M.I.T., Smith, and the University of Pennsylvania. Eleven graduates have already earned a Master's degree. Three are candidates for the Ph.D. Three were awarded Alvin Johnson Prize Scholarships. One was the recipient of a $5000 scholarship at N. Y. U. Another received a Princeton scholarship in chemistry.

The criteria for admission to the program, as set up by the committee, have included age (30 years old or over), extent of life experience, motivation, and intellectual acuity as measured by either diagnostic tests or interviews by counselors, or both, and records of past academic achievement. Except for an interview with a psychologically oriented counselor and the analysis of statements made in an application form, no exploration of the adults' emotional make-up was made prior to admission. Over the eight years of experience with these adults, however, it has become clear that good personality adjustment is as important in the prognosis of academic success both in college and afterward as intellect, life experience, and motivation. Avowals to the contrary aside, most adults who come to college despite the patent security of job, status, family, car, and bank account do so because, lurking beneath the comfort of these social attainments is dissatisfaction with their present way of life, in some instances as a result of problems of an emotional nature. Adults may assert that they did not go through college before because the economic pressures of the depression or impoverished parents forced them to take a job instead, but it is probable that such statements are rationalizations. Often the real reason is that they probably did not, in youth, want to go to college. Had the intellectual desire been strongly operative in them, they would have found a way, willy-nilly, to earn a degree by attending evening classes in our free city colleges.

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[1] For a complete description of the program, see Stern and Missall, *Adult Experience and College Degrees* (Cleveland, Ohio: Western Reserve University Press, 1960) and Bernard H. Stern, *Never Too Late for College: The Brooklyn Degree Program for Adults* (Chicago: CSLEA, 1963)

So now, when they finally come to college at age 40 or 50, their frame of mind upon admission is one of nervousness and apprehension. Will I be able to measure up? Are not the youngsters more supple intellectually and less easily fatigued? What happens if I fail? Will my wife criticize me for having gone into such an unsuccessful adventure? Will my husband look down on me, my children ridicule me? Later, under the pressure of class assignments, other worries will appear: Must I take math and science? I didn't need them to get ahead in life. What right has that instructor to criticize me? I am old enough to be his father. The women in my class are pushy and eager beavers; how can any normal man keep up with their tricks to get A's?

It would seem that beneath the sturdiness and hardihood of adult status, and the achievements in their lives, there lurk the problems and conflicts of youth which, under the pressures and demands of the college, will reappear and at times militate against the effectiveness of learning. Indeed, the adults' desire to go to college and earn a degree may in some instances be the manifestation of an emotional problem, and the liberation resulting from education may be therapeutic for them in that it alleviates these problems.[2]

But this "cure" would occur only in the ideal case. Unfortunately, the vast majority of emotional disturbances are not solved by attending ours or any other academic program. Emotional problems may interfere with the adults' relation to each other and to the faculty, and, most important, may result in failure to succeed in academic work while in college and in pursuing their goals after graduation.

An analytic study of our adults reveals four groups:

1. The highly intelligent and well adjusted adult, representing the majority of these students. He does well in college and achieves well after graduation.

2. The highly intelligent adult with emotional problems who does well in college but does not achieve significantly after graduation.

3. The adult who is not intellectually outstanding but emotionally well adjusted. He performs satisfactorily in college and does well after graduation.

4. The adult who is intellectually not outstanding and has emotional problems. His performance in college is unsatisfactory, and he either withdraws voluntarily or is dropped from the college rolls. This group is very small, containing only four adults over the past eight years.

Type 1

This man, age 45 when he applied in March, 1959, had been a cosmetic and perfume salesman for many years before he set up his own business as a local perfume manufacturer in 1958. He had always been "interested in the chemistry of perfumes and cosmetics, as well as in the psychological and other problems associated with olfaction," and he wrote articles for trade papers. He stated: "I feel that I have achieved a great deal without a college degree but that I could proceed further in research, study, and writings . . . I find gaps in my knowledge difficult to fill by self-education . . . I may seek to teach at a later date . . . I plan one day to write a comprehensive study of perfumes and cosmetics and their role in nature and man. For this I require a better background in psychology, anthropology, history, and research methodology." The counselor wrote of him: "The type for which our program had to be invented; superior intelligence, rich background of self-study and life experience, serious purpose."

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[2] As the eminent psychoanalyst Otto Fenichel states in The Psychoanalytic Theory of Neuroses (New York: Norton, 1945), p. 550: "Cures by sublimate hobbies or self-cures by creative work . . . are also effective through opening pathways of substitute activities."

He had attended high school from 1926 to 1930 and graduated with a scholastic average of B minus. In our program for adults he made the dean's honor list, majoring in philosophy. The evaluators of his experience recommended credits in chemistry, economics, English, sociology, and French and wrote of him as "a person of deep perceptiveness," "a good mind," "a pleasure in class — stimulating, thoughtful, alive." In September, 1961, he was awarded his Bachelor of Arts degree magna cum laude. He was subsequently recommended for a teaching fellowship in the Department of Sociology-Anthropology of Brooklyn College with these statements in a letter to the department chairman:

> Mr. X is applying for a graduate fellowhip in Sociology. I have had Mr. X for the past year as a student in Social Science 10.3 and 10.4 (Ford program). Mr. X has been the outstanding student in this class; in fact I would say that he has perhaps the best promise as a professional social scientist of any student I have had in the Ford program over the past three years. I don't mean that he is brilliant but he is definitely a first rate craftsman when it comes to research and writing. Mr. X has great ability as a writer aside from his social science bent. He has been majoring in Philosophy as an undergraduate which I think is a fine preparation for his graduate work in Sociology. He is interested in learning the discipline of Sociology so that he can apply its orientations to significant social issues. Mr. X is an older man. His son is an undergraduate student in our department (or in Education with an additional major in our own department). Mr. X has been in the cosmetic and essential oils business which he plans to leave to seek his fortune in writing and sociological research.
>
> Any assessment of the future outcome of a career decision is never more than a hunch but I would place Mr. X as an outstanding prospect for our first Ph. D. in Sociology.
>
> Just before graduation, he submitted to me an "appraisal" of his college career which concluded with these sentences:
>
> "For me, and for many others, this has been a remarkable experience. After many efforts, I finally started on a program of study and was able to see it through to its end. After twenty-five years of struggle with myself, I have finally decided to devote myself to those fields of endeavor which I have always desired: writing, further study, and, if possible, teaching. Today, I am confident that I shall obtain a master's degree and shall continue to my doctorate. A new spirit of enthusiasm for learning has been instilled in me."
>
> Intellectually on a high level and emotionally well adjusted, this adult has, through our program, achieved a lifelong ambition and considerably enhanced his social usefulness.

Type 2

This man, 44 years old when he applied for admission in March, 1954, listed his occupation as "electrician." He designed and supervised the installation and servicing of electrical equipment. He had been working in the field of electrical devices since 1925. His outside interests were almost entirely limited to the informal study of physics, physical chemistry, radio, electricity, and internal combustion design. He had filed applications for patents. In his application for admission to our program, he stated: "I have studied only those portions of each subject that I enjoyed. This method of study, I realize, has some serious failings. It is difficult for me to be sufficiently objective properly to evaluate this background. My major field of study will be either physics or electrical engineering. I have spent the best part of my life in the informal study of both of these subjects. I believe this program will allow me to advance at a pace not otherwise possible. I am interested in graduate work and in teaching at the college level. I know that neither of these ambitions can be realized until I acquire the undergraduate degree."

He had never actually finished high school and was deficient in one year of foreign language, intermediate algebra, and American history. These he made up by college study and exemption examinations. At his initial counseling interview, the counselor rated him "exceptional" in initiative and seriousness of purpose and "acceptable" in capacity for logical thought, command of English, integrity, and emotional stability. He stated, during the interview: "I feel that, in order to live in society and understand one's place in it, one must recognize the importance of all phases of knowledge. Until now I have emphasized one area too much." The counselor said of him: "He has the maturity and seriousness of purpose to fulfill the responsibility to be undertaken in the project."

This adult graduated with the baccalaureate degree in June, 1960, after having been granted 20 credits by examination for his life experience and informal study. These credits were in physics, English, history, and sociology. The evaluators in these departments spoke of him as "a mature, enthusiastic student who has his academic goals clearly in view" and as "an extremely bright, alert, and interested person who is very au courant in a field that needs much tilling, viz., the relationship between physics and philosophy. He already is well versed in all the literature and only needs some academic discipline in tutorial study to do excellent work."

One of his teachers in a psychology course wrote of him: "One of the best students I have ever had. He has a breadth of interest, intellectual curiosity, and seriousness of purpose that would be unusual for any student." At his exit interview just before graduation with a major in physics, the counselor wrote: "A lone wolf. In his opinion, all students, including the adult group, are immature; the college courses do not add anything to what you should know already from self-study: 'I started making observations and developing my thinking at the age of six.'"

In several interviews that I conducted with him, I found him to be downhearted, bitter, full of complaints about being lonesome in his personal life, about the misery of life in general, about dissatisfaction with his job, and highly critical and disdainful of all the professors and his classmates. He voiced the opinion repeatedly that he knew "all that" before he entered college and that his higher schooling gave him nothing but the parchment diploma. He appeared quite self-absorbed and self-centered, and all this gave me the impression that this was a man with many emotional problems. Other interviewers shared this impression.

This man has not gone on to graduate school and still retains the job which he had before graduation. In other words, his schooling has not in any way helped him or society.

Type 3

This woman, a housewife, was 52 years of age when she applied in March, 1954. She had attended high school in 1916 for only 1-1/2 years, never graduated, but years later passed a high school equivalency examination. In 1918 she went to work as a clerk in a mail order firm. This was the only paid job she ever held. When she married in 1926, she resigned to devote herself to raising a family. In 1930 she read poems over the radio for a brief period. She did some volunteer hospital work during World War II. In her application she wrote: "I would like to work in the field of child development and education. I believe that my . . . planning of an extremely happy home life has been an invaluable aid to my son, who was valedictorian of his class and was awarded a scholarship. He is now a fine law student in California, where my nephews won a Pulitzer Scholarship, were elected to Phi Beta Kappa, and attained their doctorate."

The counselor who interviewed her prior to admission rated her merely "acceptable." He noted her "fairly good academic potential despite a rather weak formal background," her substantial "self education," her "talents and sense of responsibility," and her "warmth, sensitivity, realistic goals, and good capacity for independent thinking." After admission she did B work in her courses, and her teachers wrote of her as "mature, apt, hardworking, sincere, interested." She received credits for her life experience and informal study in health education, speech, economics, and English, and her evaluators spoke of her as "emotionally mature," "a pleasant personality," and "self-confident." In her senior year, before graduation, she was given a substitute license to teach speech in the high schools. Her education professor at that time submitted a personality report in which he rated her "superior" in appearance and "outstanding" in responsibility, social adjustment, emotional stability, and professional promise.

She was awarded the degree of Bachelor of Arts cum laude in June, 1957. At her exit interview she expressed gratification and delight at having realized a lifetime ambition which would not have been possible without the program for adults. She felt that she had received a thorough basic education and planned to continue to studying for a Master's degree. She is currently teaching speech on a regular license in a New York City high school.

Here we have a student who is intellectually not outstanding but manifests a healthy emotional adjustment. She passed through college without difficulties, and, having achieved her long desired goal, is a well esteemed high school teacher and a useful, contributing member of society.

Type 4

This man, age 44 when he applied for admission in February, 1959, had never graduated from high school and was a hairdresser. He had attended the American Academy of Dramatic Arts, but left after a year, and had been an actor with various community stock companies for three years. Not very successful at acting, he became a traveling style consultant and hairdresser, training other hairdressers. He had operated his own beauty salon for several years, but had gone bankrupt. He stated: "Though very anxious to be an actor, I found that I had to be practical, since one must eat.... But 'man can't live by bread alone,' and so I have a great urge to try again to find my life's work."

His ambition now was to be a Methodist minister. He intended to major in literature, with emphasis on the classics. Such a degree would enable him to enter a theological seminary. The counselor who interviewed him prior to admission determined that he had done poorly in high school and that rather late in life he developed a longing for learning. He rated him "above average" in seriousness of purpose and "acceptable" in capacity for logical thought, command of English, capacity for disciplined study, and receptiveness to new ideas. His comments were: "A man who has learned slowly but thoroughly from life, with strong motivation. He deserves the chance offered by this program."

His studies began in September, 1959. During the first semester his grades were C, but beginning with the ensuing term his grades deteriorated until in June, 1961, he had accumulated 30 points below the required average of C. His teachers reported: "This student is by his own admission beyond his depth." "A very likable person and a thorough gentleman. He took one course with me and received the grade of C. However well meaning he is in his efforts to better himself educationally, my impression is that he possesses a rather limited capacity for academic work. In all fairness to him, it is possible that with time and effort he could receive a degree, but the chances are not too great."

346

He was dropped from the program for unsatisfactory scholarship. In an interview with me at a later time, he appeared frightened, insecure, beaten, apologetic, and cringing. He evoked my pity. He stated that for him "things just never go right," without any realization that he himself had used poor judgment in setting his goals and had been quite unrealistic in pursuing them. It was probably his mien of humility and suffering that influenced his earlier interviewing counselors to feel sorry for him and consider him "deserving of a chance in our program."

After being dropped from the adult program, he was, because of his repeated pleading, permitted to continue in the regular evening curriculum as a non-matriculated student on scholarship probation. Several months later we had him tested for I.Q. and personality adjustment by a psychologist in our office of testing. The results of the battery of tests revealed that he had a verbal I.Q. of 108, a performance I.Q. of 114, and a full-scale I.Q. of 111. The psychologist found him to be capable of higher achievement than he demonstrated, but incapable of realizing his potential because of breakdowns in judgment and the overly associative direction of his thinking, which was neither critical nor direct.

His Rorschach was minimal; he rejected the last five cards because of extreme anxiety. He was hypercritical and had excessive defenses. If the matter did not fit exactly to his preconceived standard, he rejected it. He had overconcern for detail. Although initially his approach to a matter was all right, he became very defensive when threatened by its implications for him. He had a great deal of repression, resulting in marked difficulties in concentrating on a matter because of the associations which he made with it even though it was not really threatening. He had a low average memory and recall. Although he scored high on conceptual thinking and understanding of relationships, he displayed definite ego weakness, had a great deal of tension, and exhibited a tremendous striving to control himself. He was very tight and had no freedom or possible amplitude in his thinking.

This man did not offer special intellectual capability and was paralyzed academically by emotional problems.

Conclusions and Summary

It is apparent from this study that for success in college and, later on, in life, emotional stability is a factor of great importance and in some instances can outweigh negative factors. It will counterbalance the lack of rich life experience as defined by us in former years or the lack of high intellectual capacity (Type 3). As a matter of fact, we should redefine "rich life experience." Our observations show that this phrase does not, as we believed earlier, mean an interesting, multifaceted career, but may just as well mean the simple life of a housewife and mother if she has emotional health sufficiently to benefit from her life experiences in her social role (Type 3 as contrasted with Type 2). Absence of emotional stability, on the other hand, will counteract the student's high intellectual acumen and produce no benefit for either the student or society (Type 2). When emotional disturbance is coupled with lack of high intellectual capability, disaster ensues and the student promptly fails (Type 4). This type is relatively rare in the Brooklyn College Program. The highest degree of success is achieved by the student who is of high intellectual calibre and is emotionally sound. He succeeds in both college and later life (Type 1). This type is by far the predominant one in our program.

Our study shows that more stress should be put on emotional stability in selecting adults as students. It certainly is traumatic for an already emotionally disturbed student to flunk out of college and even more so for a person in middle age. Our study also shows that there should be less stress on achievement or knowledge gained before admission and more on intellectual capacity. The intellectually superior person who is emotionally well adjusted has the best chances of succeeding even without a great reservoir of accumulated knowledge before entering. The college will supply the information and skills for the healthy student to absorb.

Our study shows that the achievement tests so frequently used for college entrance screening should perhaps be supplanted by I.Q. examinations and psychological interviews and testing. Although our observations are based on a specific group of middle aged adults, one wonders if the same does not hold true as well for the large body of young people who enter college in early adulthood. It is, of course, easier to examine and scrutinize this small group of 150 carefully screened students under the high magnification lens of an analytic microscope than to attempt to study the general student body of some 20,000 at Brooklyn College. But if such a study were feasible, would not the results be substantially the same?

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